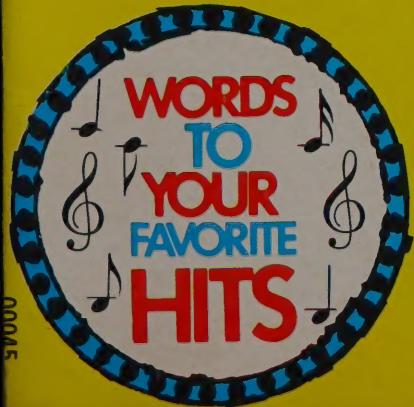




Also Portrait Gallery: Nash, Young, Stills



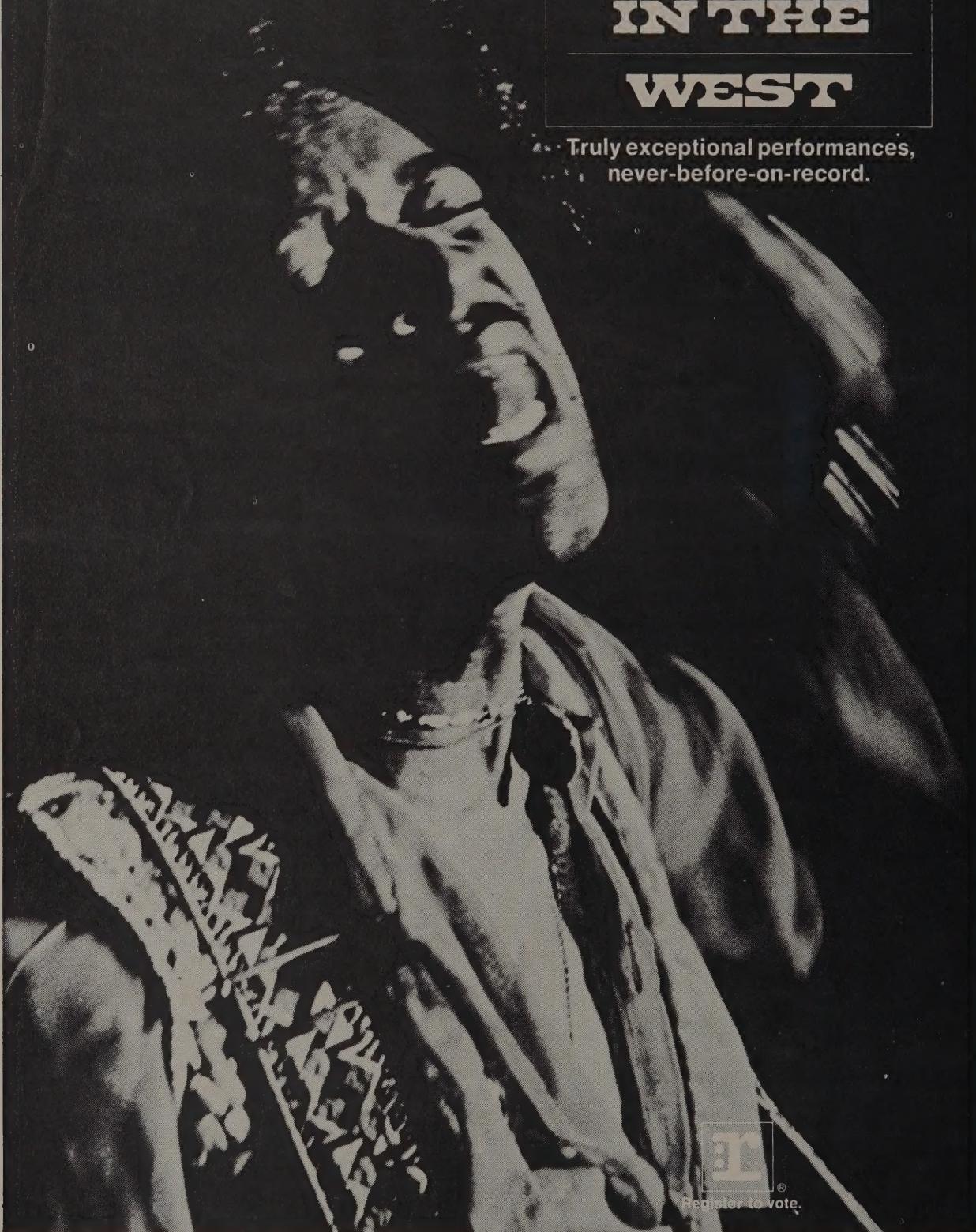
VINCENT	LOOK WHAT YOU DONE FOR ME	BACK OFF BOOGALOO	ROCKIN' WITH THE KING
BABY BLUE	HELP ME MAKE IT THROUGH THE NIGHT	LET'S STAY TOGETHER	BOSOM OF ABRAHAM
AM I LOSING YOU	RUN RUN RUN	OH GIRL	CASTLES IN THE AIR
LEGEND IN YOUR OWN TIME	SPEAK SOFTLY LOVE	ROCK & ROLL	I GOTCHA
DAYDREAMING	BIG MAN	EVERYTHING I OWN	ROCK & ROLL LULLABY

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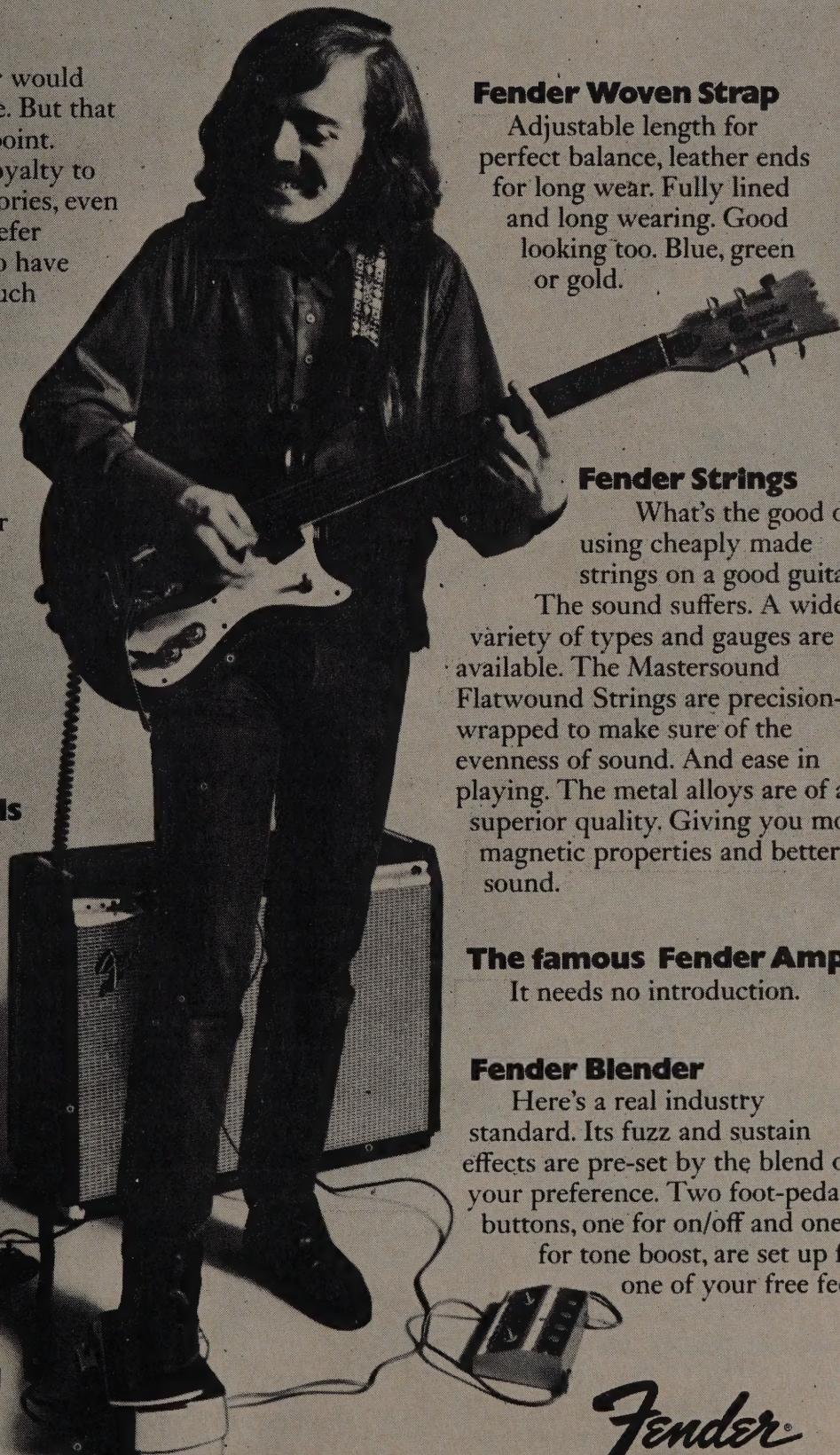
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HIT PARADER

NUMBER 97
AUG. 1972



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Words To Your Favorite Hits

54/ AIN'T UNDERSTANDING MELLOW	53/ LOOK WHAT YOU'VE DONE FOR ME
44/ AM I LOSING YOU?	56/ NICKEL SONG, THE
48/ BABY BLUE	52/ NOW RUN AND TELL THAT
49/ BACK OFF BOOGALOO	57/ NUMBER WONDERFUL
44/ BIG MAN	53/ OH GIRL
47/ BOSOM OF ABRAHAM	45/ ROCK & ROLL
50/ CASTLES IN THE AIR	45/ ROCK & ROLL LULLABY
48/ DAYDREAMING	47/ ROCKIN' WITH THE KING
54/ DO YOUR THING	50/ RUN, RUN, RUN
52/ EVERYDAY	56/ SON OF SHAFT
45/ EVERYTHING I OWN	44/ SPEAK SOFTLY LOVE
50/ HELP ME MAKE IT THROUGH THE NIGHT	55/ SWEET SEASONS
48/ I GOTCHA'	56/ TALKING LOUD AND SAYING NOTHING
54/ IF IT FEELS GOOD DO IT	56/ TOGETHER AGAIN
50/ I'M GETTIN' TIRED BABY	57/ UNTIL IT'S TIME FOR YOU TO GO
56/ I'VE BEEN LONELY FOR SO LONG	54/ UP IN HEAH
49/ LEGEND IN YOUR OWN TIME	44/ VINCENT
44/ LET'S STAY TOGETHER	52/ WAY OF LOVE, THE



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THE SCENE



The cover artwork and packaging of albums is, these days, an accepted part of the action. It was not always thus.

Back in the pre history of the Long Player before the word stereo meant anything, when 78 rpm disks coexisted side by side with 45 rpm singles (Today the 78 rpm breakable single still fights a losing battle in the non electric parts of India and Africa) ... in those dark days little attention short of slapping a picture of the group, band (big band!) or singer on the cover with the name, was paid to presenting the product in a really attractive manner.

It was what was in the grooves that counted, as they said.

But these days ...

Apart from the double, triple, quadruplex sets—onward and

upward!—there are foldout covers, double and triple foldouts, boxed sets, round sleeves, hexagonal ones, and other variations of the geometry book.

The last Melanie album, "The Four Sides of Melanie" was just that—four front covers, each with Melanie featured. Fold them out, do not cut, mutilate or staple, and you get a six sided cube with Melanie looking out from all directions, inside and outside.

Chicago's Carnegie Hall live four album package was a package—a 6X4 foot poster, claimed the largest ever inserted in an album, of the group was included with voter registration forms, a message from a Swami, photo booklet and so on.

Lyric books abound in various stages of gloss and color. CBS has

something called an Inner Sleeve which contains information on other artists released by CBS printed on the dust jacket, an intelligent use of what was previously either white space, or one of those dreary warnings about taking care of your stylus.

Nowadays when awards for commercial or poster art are given out, the album jacket takes pride of place. You've come a long way baby . . .

Of course there is a school of thought that suggests that because, by and large, because today's music is so dreary, the expensive package will take your mind off it.

But we'd be the last to suggest that . . . □

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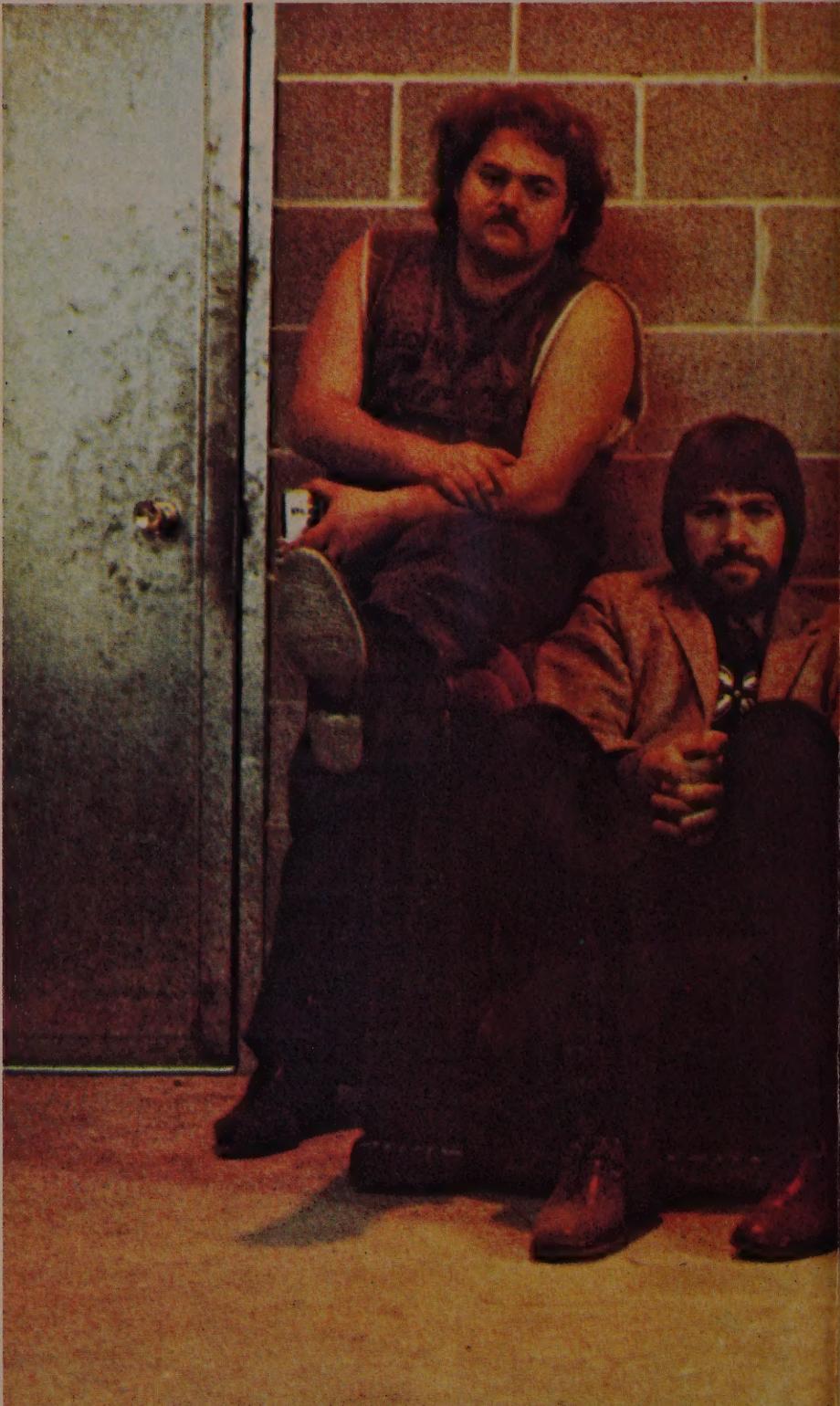
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by Jean Brown

GUESS WHO



It's a half-gray, half-sunny Los Angeles day, typical of L.A. in the wintertime. The Guess Who are in the city considered by some the rock capital of the world for personal appearances and a recording session. The Sunset Strip traffic rolls by below us as we sit rapping in the Continental Hyatt Hotel, where most of the rock groups stay when they're in Los Angeles. The mood is typical. We're covering serious topics, but there's constant horseplay to take the edge off.

Saddled With An Image



GUESS WHO — It's no crime to have hit singles.

There's this funny thing about rock groups and the Guess Who are a good example. They've got an incredible string of hits to their credit, their in-person appearances are usually SRO, their fans among the most loyal in pop-rock. The five men who comprise this group should be on top of the world, and in many areas they are. But somewhere along the way to superstardom they got saddled with a bubble-gum image. It hurts.

Bassist Jim Kale an easy talker and otherwise extremely affable, is open in his hostility. "Anybody who wants to call us 'bubble-gum' can go chase themselves."

He continues, "It's no crime to have hit singles. All I ever wanted to do since I was 12 years old was play in a rock'n roll band and I do that. It's like having a hobby for a living."

For lead singer Burton Cummings the bubble-gum label feeds his sensitivity.

"I really feel inferior in Los Angeles" he reveals. "Down here everybody is trying to out-cool and out-hip everybody else."

"When we played Santa Monica Civic all these guys came back-stage trying to put me on. Didn't they think I knew? I can't wait to leave L.A. anymore because of it."

They're treated with more respect in their hometown of Winnipeg, Manitoba in Canada. The appreciative quintet has responded in kind.

Drummer Garry Peterson says quite simply, "We vowed we'd never play for money in Winnipeg. We plan to do a concert there soon and the proceeds will go to Multiple Sclerosis and the Metis, who are a combination of French and Indian. Their conditions are more or less like the Indians in the United States."

Any group that tours as extensively

as the Guess Who is bound to run into many of the problems that go along with being on the road.

The daily grind of five men traveling together, rehearsing together, performing together can take its toll on the most compatible people.

Jim says matter-of-factly. "There's always the danger that we'll break up. Every group has that to contend with and we're no exceptions. Sometimes we fight between ourselves, have disagreements, what-ever. It's to be expected. I'm just being realistic. It could happen."

"Of course, none of us really expect it to, and we hope it doesn't. But you never know."

Garry reveals an even more personal road hazard. "I was married once," he says, "But the road took care of that. Being away so much just isn't good for a marriage and eventually we couldn't make it any more."

Garry, who lost 35 pounds between the "So Long Bannatyne" and "Rockin'" albums describes himself as "basically quiet and shy. Not the type of person you'd expect to find in rock at all."

It's true. He's soft-spoken, polite and friendly. He joins in the horseplay all five enjoy, but is at home in quiet contemplation as well.

"I should have been a knight" he remarks.

Guitarist Greg Leskiw's quick retort is "Then why were you born in the daytime?"

Garry laughs and continues. "I like old things — old swords, armour ... things like that. They really fascinate me."

About the group he says, "We're five different people who contribute five different types of music and feelings. Personally, I like jazz. Some of the

others are more into rock, but we blend it all together for a sound that's not like any other group. We love to play and I think that's why we've been successful."

"Another thing" Burton adds, "we go about recording an album a lot differently from what other groups do. We believe in keeping relaxed and not trying to press."

Jim joins in "Some guys are real superstitious when they record. But we don't use any good luck charms or anything like that. If somebody wants to stop in the middle, it's OK. Some days if one of us doesn't feel up to it, we don't try to force him. Also we like to keep a refrigerator full of fruits, beer and wine handy."

"Yeah, and most of the time we wind up eating cold hamburgers and stale sandwiches. Delicious gourmet foods." This from Burton.

"Just one more of the fringe benefits of being rock 'n roll musicians," says Jim.

The Guess Who is trying in every way they know to rid themselves of their bubble-gum tag. Two albums ago in "So Long Bannatyne" they tried a studio-oriented concept album. Then, they came up with "Rockin'" a spontaneous type foray into up-dated oldtime rock 'n roll.

Their next venture will be a live in-person LP recorded at Carnegie Hall. Those who have seen one of their concerts know that they do more than just play their hits. The group hopes to capture the excitement of their concerts while proving their versatility in this album.

"We enjoy performing" Garry states vehemently.

That about says it all. □ JAN GAUTSCHY

Flash..Clapton..Hendrix

T. REX



T. REX — they call it Rexmania in England.

Marc Bolan of T. Rex is called the No. 1 singer in England at present, a successor to Mick Jagger, a competitor for Rod Stewart.

In more ways than one—at first renowned for his delicate wispy poetry and acoustic sounds, Bolan suddenly switched, went electric, donned his spangled suits of lights and went the flash route.

Flash . . . and it worked because soon the media in the U.K. was picking up on what it called Rexmania and remarking about mob scenes and hysteria which hadn't been seen since the good old days of you-know-who.

As energetic on stage, Mr. Bolan is also verbal off.

Here is some of his commentary, as told to Danny Holloway . . .

My energy? My energy comes from art.

Art is the only thing that always turned me on. Books always turned

me on. The only philosophy I had as a kid was that a human being is an art form. And from what you're wearing I can assess roughly where

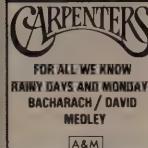
your head's at. I was never into the ego of wearing clothes. It's more that I couldn't see the point of wearing
(continued on page 14)



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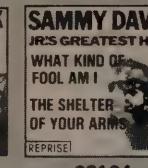
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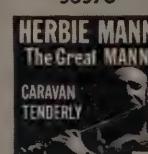
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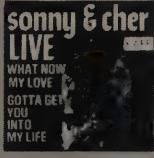
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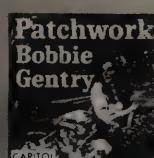


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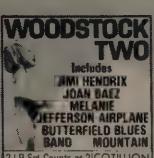
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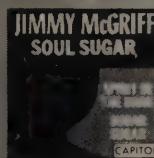
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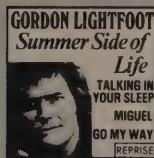
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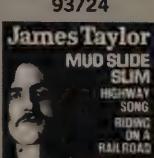
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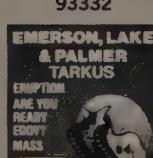
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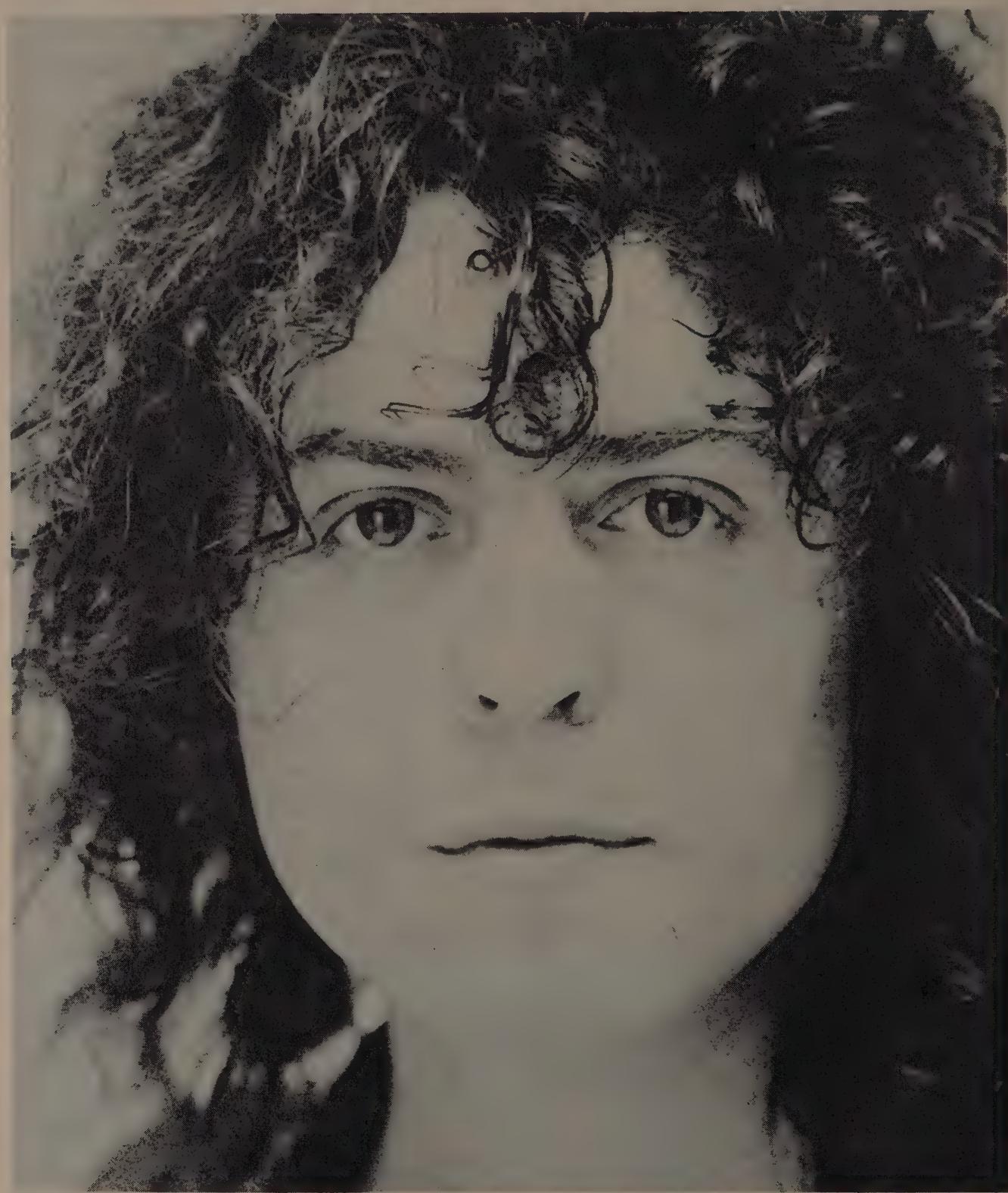


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*Electronically re-channelled to simulate stereo



MARC BOLAN — had 40 suits but no friends.

something you don't dig.
I had forty suits when I was a kid.
But never had any friends.

* * * *

Probably I subconsciously maintain
14

my English accent when singing.
Subconsciously, I'm sure. It took me a
long time to decide what I wanted to
sound like.

On the first couple of singles, I
sounded like Bob Dylan. I still change

what I sound like. To me it sounds
like two different singers on the "T.
Rex" and "Electric Warrior" albums.
I never think about it. It just happens.

* * * *
It's interesting, the evolutionary

process that led up to T. Rex.

Micky and I did gigs for about nine months. We recorded the T. Rex album over two years ago. We did "White Swan" and it came out and it was a hit. And I realized we couldn't really do it like the record on stage. So Tony Visconti did some gigs with us on bass and I was getting more and more into the electric thing.

That's really what the kids wanted, you see. And I was doing the older things and most of the people who were coming to see us had never even heard of the older things. And after I worked with Tony I said, "I MUST have a bass player."

One day later we had Steve Currie. Then it was bass, hand drums and me, and it sounded fine. But then I realized, after "White Swan," it had to have a drum kit on the record. So then Micky switched to kit drums and

I missed the funky feel of hand drums.

So I said, "I must have a drummer now or I'm never going to play again." I got very dramatic.

And then suddenly it was all there and I thought, "Man, I got a band. What will I do with all these people?" And the second we played it was just so right.

It sounded then like I wanted it to sound like.

Just as I imagined in my head.

Which had never been done in T. Rex before.

* * * *

Around the "Desdemona" period I was really getting into guitar playing as an idea. I abandoned it because THEY sold my guitar. But had they not, I would have been an

electric guitarist then — I would never have been an acoustic guitarist.

It wasn't too hard picking it up the second time around — it was really easy. It took me a week to think about it. It's taken me two and a half years to begin to play how I want to play it. But it wasn't hard. The things I'm putting down now though, they're becoming more and more the things I hear in my head.

I've lately been surprising myself with things that I think are quite good that I've never done before.

I also surprise myself by being incredibly bad, which is something else. That's another concentration.

* * * *

Influenced much by Jimi Hendrix' playing?



T. REX — Bolan with Micky Finn, T. Rex member.



MARC BOLAN — feels at home playing rock music.

Ummm. Consciously no. Subconsciously, I must have been because I saw him from the beginning. I saw him around a lot and I could watch him a lot.

I was probably more influenced by Eric Clapton. Only this was because I know Eric and watch him at home.

* * * *

All those guitar players, the most important thing to me is to see them playing badly. And it was a great encouragement to me to see Eric Clapton not playing very well, sometimes at home.

I saw him goofing on things and

saw him do bum notes. And I think, "Well, I do bum notes too." I suddenly became aware that no one plays good all the time.

Hendrix used to rehearse and rehearse. Even towards the end he played all the time and he wasn't very happy with what he was playing.

That's what really turned me on. I used to think good guitar players were good all the time. I can be amazing on numbers that I've played over two years. Like "Elemental Child," I think I play really well. But after two years I OUGHT to play well. And Hendrix should have been able to play

"Purple Haze" well.

The difference between me and them is that someone like Eric or Hendrix can jam for a long period of time because they got a head full of licks. I can do it for about 20 minutes.

* * * *

I definitely feel more at home playing rock music. From the beginning I saw my place alongside people like Dylan or Pete Townshend. Only because I've heard Pete, and I've seen Pete and played with Pete, and I know I'm as good as Pete. And he knows I'm as good as he is. DANNY HOLLOWAY

MELLODRAMATICS



KING CRIMSON — Mellotron group.

Mellotron is both a consistently misspelled word — and a misunderstood instrument.

In the seven years since its inception — and subsequent adoption by groups — the Mellotron has acquired an eerie reputation as a sort of cold, inhuman device calculated to steal the souls of true musicians and lock them away for ever, genie fashion, on unfeeling magnetic tape.

All of which is a little unfair to a device that has numbered among its adherents and owners the Moody Blues, Felix Pappalardi, King Crimson, Beach Boys, Yes, Barclay James

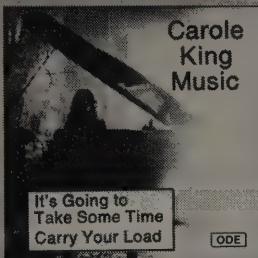
Harvest, Stevie Wonder, Pink Floyd . . . and so on.

John Lennon owns one. Hendrix used one (on "Midnight Lamp"), so did the Rolling Stones and the Jefferson Airplane have ordered one.

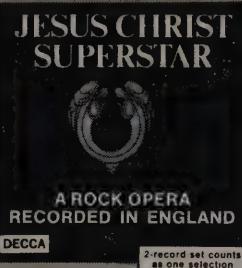
So, antecedants established, what exactly is a Mellotron?

Basically a 35-track, three channel tape re-play deck, it is not really an instrument at all. It's more of a machine — albeit operated like an organ — which "plays" pre-recorded notes from whatever instruments are available on its three channels of tape.

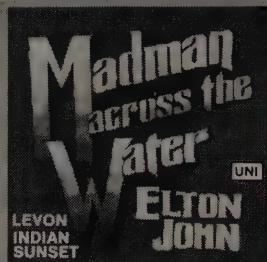
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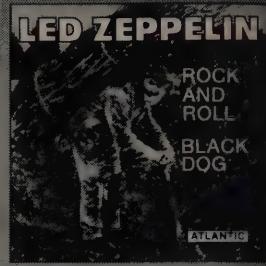
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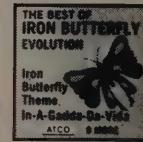
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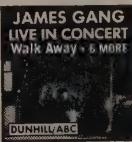
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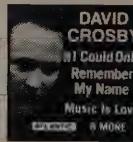
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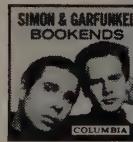
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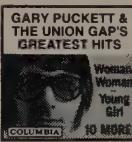
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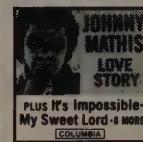
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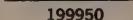
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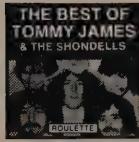
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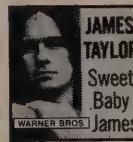
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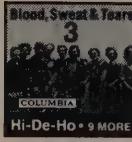
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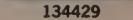
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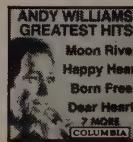
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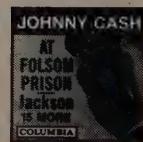
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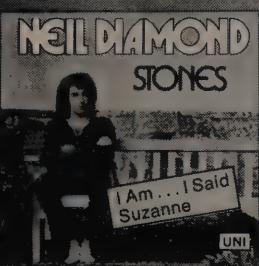
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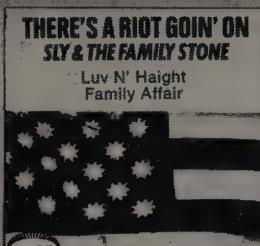
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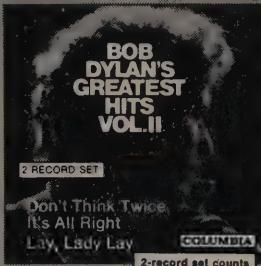
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MOODY BLUES

To voice a Mellotron, separate recordings are made of a musician playing a continuous note for four bars at a steady level (say a flute). The result is put on tape, looped and fitted into the mechanism of the tape frame.

When the corresponding key of the Mellotron is pressed, the replay head is activated and the listener hears the continuous note.

Now repeat this 34 times and you've completed one of the three channels.

Now the Mellotron is also capable of playing chords, (fully polychromatic), more than one key depressed at the time will produce more than one flute — each contributing part of the chord.

The effect is dramatic, or as one musician put it, melodramatic.

That's essentially how it works.

But there are objections. The various unions to which musicians belong object because of their dislike of recordings being substituted for working musicians, although a union is being very optimistic to suggest that a Mellotron-group would

hire 30 violinists to work with them . . .

There's also objections to the Mellotron being cold sounding — and, realistic as the Mellotron is, it never sounds exactly like a string orchestra. It always sounds like a Mellotron.

Also the makers of the 'instrument' never claim otherwise.

And the technical snags with the Mellotron are largely confined to the occasional breakdown and to misuse of the controls.

The early Mellotrons were not really designed to appeal to the rock world, coming equipped with special effects such as peals of bells, and flamenco guitar effects — some were sold with fun-for-all-the-family handbooks even!

The Moody Blues perhaps did the pioneering with the Mellotron with "Days of Future Passed" and in fact the Moodies' Mike Pinder owns several Mellotrons, giving him an orchestra at his fingers.

And now that Mellotrons have been designed to go on the road with groups (King Crimson for example) then there's a strong future for the, er, instrument? TONY TYLER



PINK FLOYD

BADFINGER - The Beatle Problem



Towards the end of 1970, Badfinger made a concentrated effort to do work in America. They took three months playing the colleges and universities and odd gigs that other bands preferred to leave alone.

Guitarist Joey Molland recalls: "We virtually lived in a Greyhound coach for three months and we were taking acid at the time. Mainly for curiosity reasons — it really slowed me up.

"I wouldn't encourage anyone to take acid or smoke dope because it slows you up and puts you in a different world. Drugs just complicate things. You get all these freaky responsibilities — like you think you've got to save the world.

"Generally I write about things going on around me, or things I can realize myself — when I was taking acid I wrote a song called 'Feel Like I'm Flying.'"

That apart, America didn't, unlike their native England, page Badfinger as a teen act but they did find that, in the end, they came up against the Beatle problem. People thought McCartney was playing with them at one time and often people packed in to see a "Beatle" rather than Badfinger.

Continued Molland: "I know we've been accused of sounding like or trying to copy the Beatles but I think people are beginning to let it go now."

One reason is the release of the "Straight Up" album with new American producer Todd Rundgren contributing to their finished sound.

"I wouldn't mind sounding like the Beatles," said Molland, "if people would just drop the subject and not keep on about it. We're getting much more objective now — getting a lot more into each number. And the arrangements are improving.

"I'm all in favor of progressive music but it takes time to really progress.

"It's not progressive to go out and play what is considered by the vast majority to be progressive music. That kind of stuff has been around for at least three years. So many people today are highly rated and yet they're a load of rubbish. Millions of underground groups go onstage and don't say anything . . . maybe they'll yell a 'La la la.' I don't know how they can get away with it.

"A lot of our act is with the audience — they're important. Usually we start off acoustic, then go to electric

acoustic. We do one freaky number and we like people to react."

During their time in Britain, Badfinger used a CASTLE — as opposed to the usual country cottage — in Gloucestershire to rehearse, write and record. The castle comes equipped with a four track facility.

Commented Molland: "We rented the place originally for six months but by the time we leave we'll have been using it for over a year. When we come back from our next American tour we'll sort out our own houses and apartments. I keep reading about groups buying houses for thousands and thousands of dollars and I just don't know how they do it. I certainly couldn't afford to buy a \$150,000 house — I'll be lucky if I can get one for \$10,000.

"For the first two years with Badfinger, I was in debt — a new sound system cost us \$8000 and you always need some new equipment or another. It's only now that I'm starting to make money."

Badfinger has also come to terms with a couple of things — their 'teen image' and the lack of success in

BADFINGER — not bitter about lack of British success.



Britain after their initial "Come and Get It" hit.

Said Molland: "When I joined two years ago, if we did anything harder than 'Come and Get It' people came up afterwards and said, 'We didn't expect you to play that.' I don't know

why we are labelled teenybop — it could be because we are regarded as a singles act rather than an album one. At one stage we played for six months solid around England but we were always fighting the 'Come and Get It' battle — that's all they wanted

to know about. So we stopped the whole thing for a while.

"We're not bitter we're not a big success in Britain but it would still be nice to make it. We're at the stage now, in Britain, where we're still a semi-unknown band. JULIE WEBB

—AMERICA—



AMERICA — first three pages of their musical diary have been written.

—Love-Hate and Singles—

America, the group that is, the band that had its first success in England, are one of those currently fashionable groups who prefer the album market rather than the singles furor.

And like many groups who say this, they had their biggest success so far with a single, "Horse With No Name." The big success of "Horse With . ." took them by surprise, but didn't change their

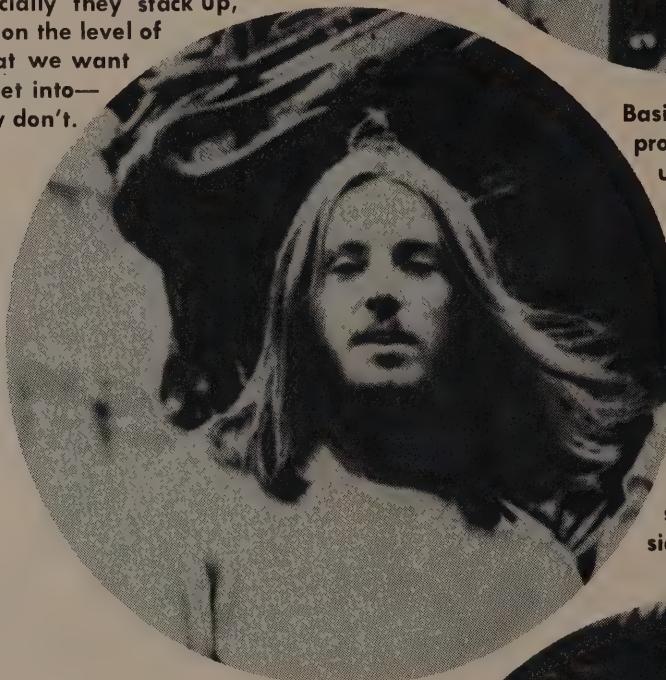
album-viewpoint. It left their basic musical beliefs unchanged. In fact, says Dewey Bunnell, bass guitarist with the group, "We want to try our own approach to the market. We know how we want to present ourselves and we want to stick to that.

"Without this stuff about singles interfering."

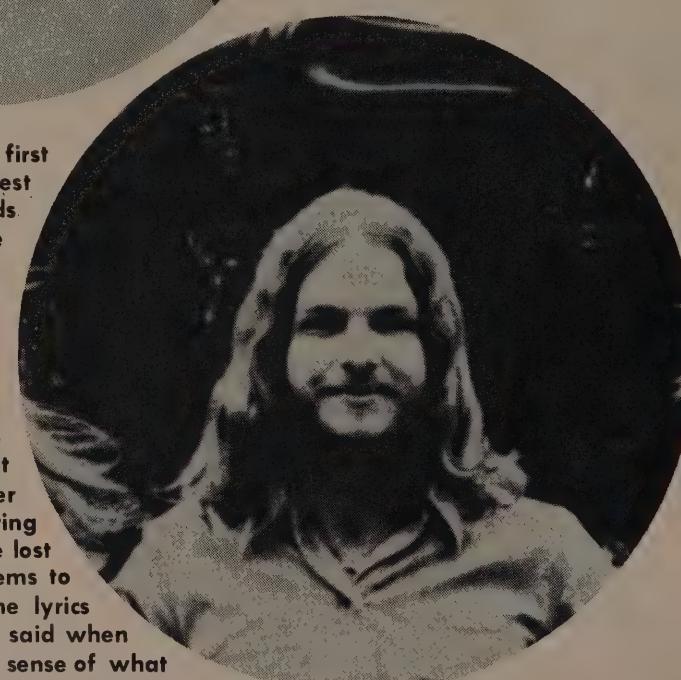
Adds America's Gerry Beckley: "Both Dewey and Dan Peck, the other member of the group, have tons of songs stored up that could be turned into hit singles. "But we'd never dream of releasing them—except under an anonymous name. "We were writing single-type songs in the very early days. Simple songs that no longer hold our interest. Commercially they stack up, but on the level of what we want to get into—they don't."



Basically we want to keep a serious approach to music and more into things like under melodies .. give every song a little catch rather than the same old harmonies and guitar parts. "It's a big step."



America have now written half the material for their second album. Explains Bunnell, who indicates that the second LP is a good example of America's thinking: "We want to keep the whole thing running, so we'll maybe play little interlude parts to tie the tracks together. Hopefully the tracks will run into each other rather than be just separate tracks. It's good to hear a whole side flow."



Beckley added: "Albums like our first one tend to sound like those 'Greatest Hits' records after a while. It sounds like someone has taken a whole bunch of singles and just lined them up. It's not really using the full potential."

Despite this both the single and the album were major successes. How does America feel about this?

Bunnell: "It's like the first three pages of our musical lives. You can't erase it and you don't want to. After we finished it we were so sick of hearing it that we didn't want to know. We lost sight of it completely but now it seems to mean a whole lot more. Possibly the lyrics are a little naive—as many people said when it came out. But they are real in the sense of what we were doing at that time." □ JAMES JOHNSON.

BUBBLEGUM KING

They most often call Don Kirshner the King of Bubblegum. It doesn't worry him. Because although music publisher Kirshner in the past has been responsible for the Archies, the Cuff Links, the Monkees, he also groomed and subsidized songwriting teams like Mann and Weil, Sedaka and Greenfield, and Goffin and King.

He did in fact discover Carole King, although she is no longer associated with him . . .

Carole King seemed like a good point of departure. I asked Don Kirshner what struck him about the Goffin and King team when he first put them together?

He replied: "I thought Gerry's lyrics were very simple and direct. They almost told everything in the title—like 'Take Good Care of my Baby.' It says it in the title. Each song had a simplicity and warmth that was really terrific. That was very attractive in itself and also Carole was magic at the piano. You could tell immediately when she came in with the changes.

"I was first introduced to her by a writer of mine, Neil Sedaka. Gerry at the time was working in a chemistry laboratory. I went over to see him, spoke to him and later subsidized the Goffin and King team with a lot of money. Eventually after two or three years we had the hits like 'Will You Still Love Me Tomorrow,' 'Go Away Little Girl,' 'Hey Girl,' 'Locomotive' and 'Take Good Care of my Baby!'"

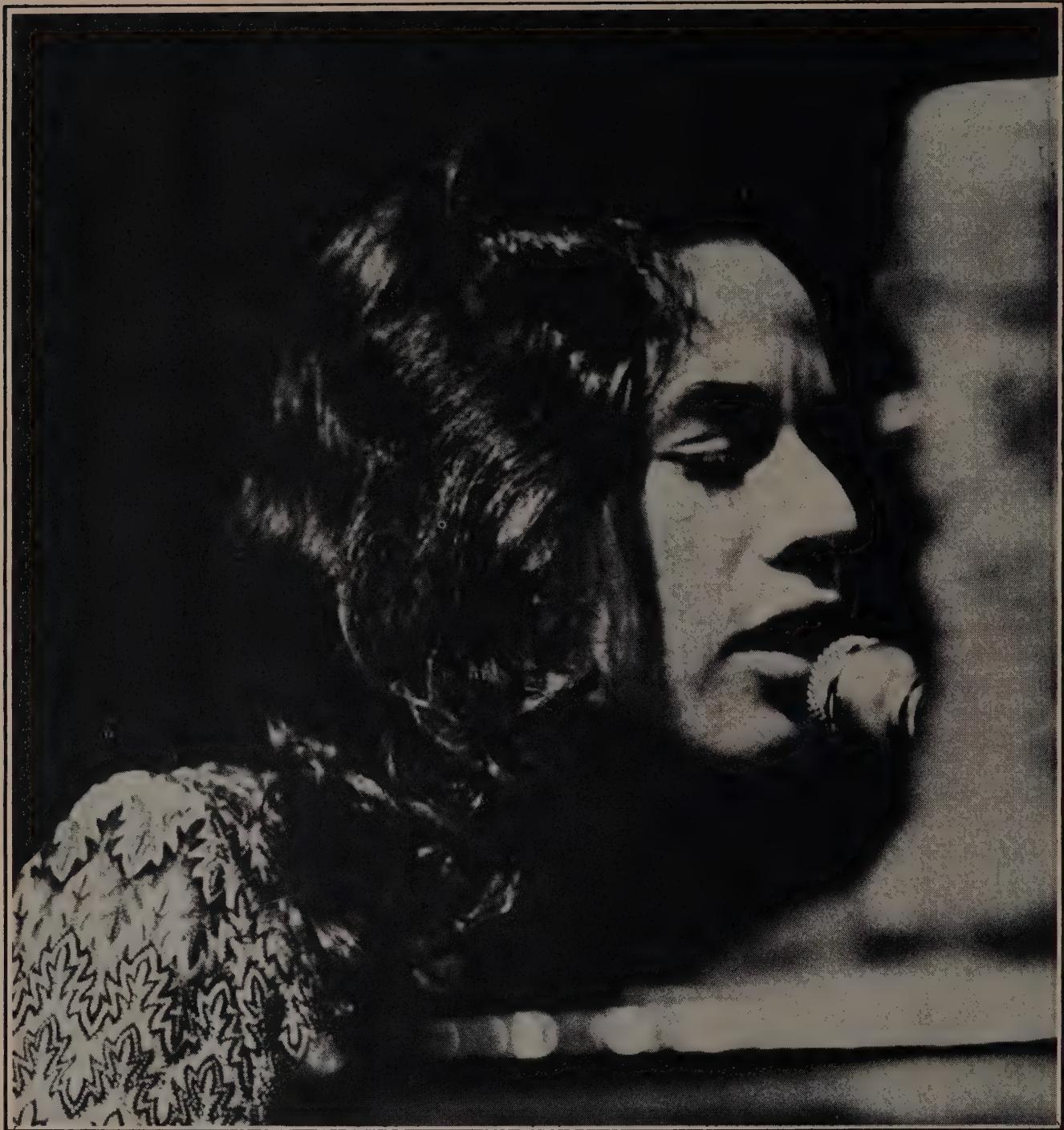
"One of the first big hits I had with Carole was 'It Might As Well Rain Until September'."

"After words we had, she didn't want to record any more. So . . . you know . . . it's up to the artist. She wanted to pay more attention to her home and her writing."



DON KIRSHNER — helped Carole King in the early days . . . and formed the Monkees and created the Archies.

-& Carole King!



CAROLE KING — getting some of ex-partner Gerry Goffin's simplicity, thinks Kirshner.

Kirshner feels that Carole King 1972 is "essentially the same." He reflected: "It's the same now as when she was making demos for me. Her songs and story lines are essentially the same as before. They're maybe only a little different because she's talking to you on a very personal level. You see, in the marketplace I think we're getting back to the same simplicity we had in the olden days."

"Of course Carole has changed since the time she worked for me in that the

songs she writes are now all her own. She's progressed not only as a brilliant pianist and composer but to a great lyric writer.

"Either she's picked up some of Gerry's simplicity or she always had the talent which just had to come to the fore."

Was this, I queried, because Carole King is more of a serious artist?

Kirshner's reply was cautious.

"Yeah," he said. "But there's a great fallacy in music today. Look, when I

did the Archies' 'Sugar Sugar' I was called the King of Bubblegum.

"I don't know what that meant but if you look at most of the songs today, most of them are bubblegum. Happy, melodic, entertaining songs with a rock beat."

"If you make entertaining songs, you get labelled. Now, maybe people don't want to like Carole King in the same way as they did before. Then they were much younger and it was less hip and groovy. It's a matter of

(continued on page 51)



JIM MORRISON — he liked the idea of Paris because he considered himself a poet and writer.

THE DOORS-

Other Voices



THE AUDIENCE expected a spectacle rather than music, says John Densmore.

1971 had been a year of great change for The Doors. Early on, their eighth Elektra album, *L. A. WOMAN*, was released to a burst of largely unfavorable reviews. Soon after, lead singer Jim Morrison announced he was through performing for at least the time being and flew off to Paris to complete work on a motion picture John Densmore had anything to say

about it.

After months of rumors and screenplay, leaving the future of The Doors uncertain to even the other three members of the band. Then, suddenly, on Saturday, July 3, Jim Morrison died of a heart attack brought on by respiratory problems. Were The Doors through as a working unit? Not as long as Ray Manzarek, Robbie Krieger and

speculations, The Doors, continuing now as a trio with studio assistance from friends, came out in October with *OTHER VOICES*.

To promote their new LP, and return again to playing music for live audiences. The Doors embarked on a cross-country eleven-stop Tour, this time preferring the comfort of a small ballroom to the vastness of a



Doors in concert, Joel Brodsky

concert hall.

It was during an evening's concert at the Eastown Theatre in Detroit that this writer spoke to Manzarek, Krieger and Densmore for a while, touching upon some old Doors topics as well as some new ones.

BN: One of the stories that came out prior to Morrison's death was that Jim told you he was through

performing.

JD: Well, we were. We were, as a group, through performing at one point, which was last year. But, you know, we were just through until a time when we could perform again.

BN: Was Jim planning to come back?

RM: Well, that was like John was

saying earlier about that the contract was finished, we were finished with Elektra. We had delivered our seven albums to Elektra and we were all just kind of taking a break—stepping back, saying let's cool it, let's think about what we're going to do with the rest of our lives now. This has all happened nice, and now this phase is over and we're about to enter a



THE DOORS — thought of getting a new lead singer but rejected the idea..

new phase of our lives, so let's just take a vacation and find out what we're going to do with ourselves. JD: The reason that we were so negative about the road was because the four of us toward the end started to think it just wasn't worth it because we were getting hassled so much by various establishment people—police, narcotics, vice squad, etc.—and the audience expected some kind of spectacle rather than music, you know, because of Jim's image. And so he grew his beard, gained a little weight and went off to Paris, and we all just said, well, the road, ugh, for a while.

BN: The group was getting some bad press at the time as well, such as being blasted for the Isle of Wight gig last year (Sept. '70).

JD: That was during the Miami trial.

RM: We flew in right from Miami for the weekend. They gave us a day off from court.

JD: They asked the guy, the judge, could we have a week, we have to go to England. No! Monday morning! So Jim flew the whole weekend. Flew out there, he sang, and flew

back. It was really...

RK: And the horrible thing is that once he got back to court, the judge says, well, let's take a few days off.

RM: Right, right, he did. Postponed it until Thursday.

BN: Do you think Jim would have come back from Paris?

RK: Oh, yeah, he would have come back. His home was LA....

RM: Music was in his blood.....

JD: He liked the idea of Paris because he considered himself a poet and a writer. You know, Paris and Hemingway and all that stuff. I can dig it. He was over there just hanging around, and nobody over there knew him, so he just got to walk around, be a beatnik or whatever, which is fun.

BN: Do you think the audience's attitude toward him gave strength to his decision to take off for a while?

RK: Sure. That was one of the big reasons. They wanted to see a freak pull his pants down, and he was sick of it.

RM: We didn't start this whole thing for that reason. We started to make music, and near the end it got

to be a freak show. Let's see the geek pull his pants down, bite the head off a chicken or something. And Jim said, uh-uh, no, that's not me. So he just split.

BN: Can you explain about the film scholarship that Jac Holzman (President of Elektra Records) set up in Jim's memory?

RM: Well, yeah, we're in... Jac and us are setting up the whole thing. It'll be for guys to finish their projects at UCLA. You make movies for classes and you usually run out of money. And you're short \$250 or \$500 to finish your movie, to get your degree or make your final movie for some class or something. So that's what the money will be used for.

BN: Is it a yearly grant?

RM: It'll be at the discretion of the people at the University. The amount could be... it'll probably be just in little bits and pieces to a lot of different people, 'cos I know that Jim and I both had the same problem. They give you a little bit of movie footage to shoot, and you always find out that you need twice



as much as what they give you. And that all comes out of your pocket, and you've got to go to somebody to get the money to finish your movie. So instead of having to go to a bank to borrow the money or go back to your parents and ask them for the money, you can go to the scholarship and say, look man, I've got this movie and I need \$150. Can you lay that on me? And the money will come out. It's not going to be a scholarship for students to go through school—it's just going to be money for guys to finish their movies.

BN: Why did you record your new album, OTHER VOICES, in your workshop rather than in a recording studio?

RM: Good vibes. It's our own rehearsal studio. A little building, a tiny little building that's got an office upstairs and a little rehearsal room downstairs. We've been rehearsing there for the past two or three years, and after going into too many sterile, cold, plastic recording studios we said, aw to hell with it, let's do it right here in our own place.

So Bruce Botnick, our co-producer, a real genius, had all his little equipment upstairs and ran a big

cable downstairs and we set up all the mikes and little things that deaden sound, baffles and blankets and all kinds of stuff, and we just did it right in our own home.

BN: Are there any plans to release any of your old live recordings?

RM: There really aren't any. There are a lot of out-takes, but they're just our-takes of songs that have already been recorded.

BN: Were you ever intending to find a new lead singer?

JD: We thought of it, but the reason we didn't is because we finally figured that anyone we got, no matter how good he was, would be compared to Jim.

BN: Were any specific names kicked around?

RM: Yeah, we went through everything after he died. It was a shock for three or four weeks, and then we started putting the pieces back together again, so we went through everything. Should we continue? Should we break up? Should we get more people in the band? Should we get another lead singer?

We did all that stuff, and we really thought about getting a lead singer.

Now, who could we work with? And nobody really . . . it was impossible, you know. It was that psychic communication, the vibrations that went on between the four of us that was just too strong, just built up over so many years of real intimacy that to take another individual and try to bring him into the same psychic wavelength that the three of us, the four of us worked on, it would have been impossible. It never would have worked. It would have just been impossible to do.

JD: Then our soul singer stepped in. Screamin' Ray Daniels (Ray Manzarek's original stage name before he became a Door.)

BN: The material on the new album is much lighter than the old stuff. Is this a side of The Doors that had to be held back because Jim was writing the lyrics?

RM: Very possibly.

BN: Were there some things you were forced into insofar as people expected a certain kind of music from you?

JD: No, we weren't forced into it and we weren't forced into it by Jim. We just thought that Jim was the lead singer, and we really loved his

THE DOORS



AT ONE point the Doors were through performing as a group.

voice and all, so we made songs with his voice in mind. And maybe if a song was floating around and it just wasn't with his voice in mind, or maybe not with his philosophy in mind either, we just didn't even present it.

RM: See, he was the singer in the band. That was his function, so he

sang—he did the singing. We were the musicians.

BN: It made it harder for him if you gave him music or words that he couldn't. . . .

RM: Exactly, right, right, right. Exactly the problem. Jim had his

own style, and his own way of singing, and his own philosophy about things and if anything was outside that style or a different philosophy, he couldn't get into it, he didn't want to do it, it just wasn't right for him, it didn't sit right with him. So he'd rather not do it. □ BOB NIRKIND

DON McLEAN

Christmas came two days late last year for Don McLean. For it was on December 27 that his mountain of metaphors known as "American Pie" became his first gold record. And on the same day the album of the same name on the United Artists label also struck gold.

Quite an accomplishment for an artist whose first album, "Tapestry," languished in relative obscurity and a man who still remains an enigma even though both the album and the single hold down the number one slots in the American charts.

But life at the top is not all that rosy, it seems. Don is now confronted with hordes of music critics who, not content to let a simple song remain a simple song, are almost literally writing books about just what "American Pie" means and the nature of its ingredients.

It's even come to the point where a radio personality who calls himself Bob Dearborn and is based in Chicago has offered his own lengthy interpretation for syndication to the thousands of radio stations throughout North America.

Don is somewhat overwhelmed by it all, and his experiences of the past couple of months have made him extremely wary of the music media.

"I'm glad that 'American Pie' is on the charts because it means people feel it and relate to it as much as I did when I wrote it. It's a nice feeling to be in

harmony with so many people. When I wrote the song I knew that it would probably be played a lot on the radio, but I didn't think it would get into the charts. And I had no idea that people would start to write up things on what it means. What I call a hit record and what those people call a hit record is a whole different ball game."

The whole phenomenon has become such a burden that Don flatly refuses to interpret the song. "The lyrics in that song are metaphors for five or six or seven or eight things and I couldn't possibly give you one meaning for any of them," he has said elsewhere.

But he will talk about the overall intent of "American Pie." "In the song," Don explains, "I'm using metaphors to reflect the sense of loss I felt in America after travelling all over the country. You can be defeated without losing."

"I didn't make 'American Pie' to be a hit record," he continues. "You don't go making eight-minute songs to be played on AM radio unless you're a damn fool."

There is a basic lie in the song, a lie which was entirely intentional. Because "the day the music died" has yet to descend on us. And Don's own work, together with that of hundreds of other musicians, is perpetuating the music. "I was aware of that when I wrote it," Don admits. "All I was really saying in the song was just to hold on."

Throughout most of the United States, and certainly everywhere else in the world, Don's success is one of those overnight wonders that comes along every once in a while to take music out of the doldrums. In fact, the general vacuum that music often encounters is a very real part of Don's rapid rise to chart supremacy. There is always a calm before the storm, and "American Pie" is a storm of whirlwind proportions. Don concurs: "The media faces a great deal of boredom in trying to find things to write about. Times are just dull. Nothing's happening. There aren't thousands of charismatic people with marvelous projects that can be written about.

(continued on page 36)

Open To Interpretation



A photograph of a person sitting outdoors, possibly on a bench or low wall, with their head bowed down. They are wearing a light-colored, long-sleeved shirt with dark stripes on the cuffs. The background is filled with dense, out-of-focus green foliage.

DON
MCLEAN

"And so the media has latched onto one tune of mine and blown it up into something it wasn't meant to be. I don't want to explain the song because it is just a song. If I felt my songs needed explanations I'd write little books to go with each one of them."

"I use 'American Pie' as the center piece and have the whole album say the same thing in a lot of different ways," Don maintains. "'Everybody Loves Me Baby' is a reprise of 'American Pie', and I wanted it to be ugly. I wanted to repeat the same melody over and over and over until you got sick of it. 'The Grave' and 'Sister Fatima' were written about six months before the newer songs like 'Winterwood', 'Vincent' (scheduled to be the next single) and 'Crossroads.' A whole lot of the pessimistic edge has come off since then. The first album, 'Tapestry,' was even more pessimistic. I can't listen to it now. I appreciate it, but it's just too depressing. I think some of my music is positive, and I'm not a nihilist. The overall tone of the American Pie album is sad, but that's the way life is. There's not much to be happy about right now. Sometimes I'm happy - happy as hell." Don adds ominously.

If this new found popularity is a double-edged sword, it must surely be more rewarding than the times before "American Pie" became the main item on the menu of the American recording industry. Born in New Rochelle, a small suburb of New York City, he attended schools there until 1963, when he started to tour the coffee house circuit of New York State and Canada. He played at the Bitter End in New York's Greenwich Village when he was 17, and met some of the established figures in folk music along the way—people like Lee Hays, once a member of the Weavers, Josh White, and bluesmen Sonny Terry and Brownie McGhee who became his mentors.

The owner of one coffee house got him a job with the state government in 1968 and he became the "Hudson River Troubadour," playing in 50 communities along the river at the rate of three a day, hitchhiking from the Adirondack Mountains into the heart of Manhattan in six weeks. This gig brought him to the attention of Pete Seeger, who was planning a cruise down the river visiting the same communities on a boat called the Clearwater, bringing the ecological message to people facing imminent doom from industrial pollution.

There followed a number of tours,

filling out concert programs headed by artists and groups like Laura Nyro, the James Gang, Dionne Warwick, Melanie and Blood, Sweat and Tears.

Don then began peddling his music around to the record companies, but his insistence on complete artistic control over his music resulted in a lot of closed doors. He eventually signed with a small label called Mediarts which had been absorbed by United Artists, and recorded the *Tapestry* album, which is now beginning to enter the American charts too. Because he has retained artistic control, he feels no pressure from United Artists to come up with a follow-up smash single. There should be another album completed for release in the summer, but Don has no idea what its form or content will be, except that it in no way will resemble "American Pie."

When listening to other artists for his own pleasure, Don says he favors a lot of Gord Lightfoot's material and also likes Neil Young and Van Morrison. "Most of the people I like are on the Warner Brothers label, in fact. But I also like Bessie Smith and Leroy Carr and Leadbelly. I find elements of integrity and interest in many kinds of music."

"American Pie" has brought Don McLean into the minds of a lot more people than before, and a lot more people have gathered around him. "But even with a lot of people around you you're still alone inside your flesh," he contends. "I don't think I've been antagonistic about the media as much as I've been frightened. The media in effect is telling me what I am, and they have no idea. I've been treated pretty fairly up to now, but the media people haven't finished with me. I'm prepared to be rejected and sacrificed. Actually I really have very little against interviewers as people. Only when they have preconceptions and try to intellectualize about me, accepting what other people have said about me as barometers instead of relying on their own gut instincts.

"The most important relationship is between you and your audience. If you work on that, and give the audience more than just an eight by ten glossy picture of what the media says you're supposed to be, then your audience won't forget you after the media has gone chasing after someone else."

At this point, someone asks Don if he's seen the press biography on him prepared by his record company. He hasn't, and when the writer asks him if he'd like to see it, he answers, "No thanks, I live it." □ BRIAN BLEVINS





PORTRAIT

STILLS AND NASH



Ira Wexler

The beat goes on...as they say. Collectively, individually, as front men and sidemen, the Crosby, Stills, Nash and Young syndrome is still very much a part of the music scene, 1972. They are likely to start a concert tour with just two of them but by the end everybody is on stage and the audience is on its feet.

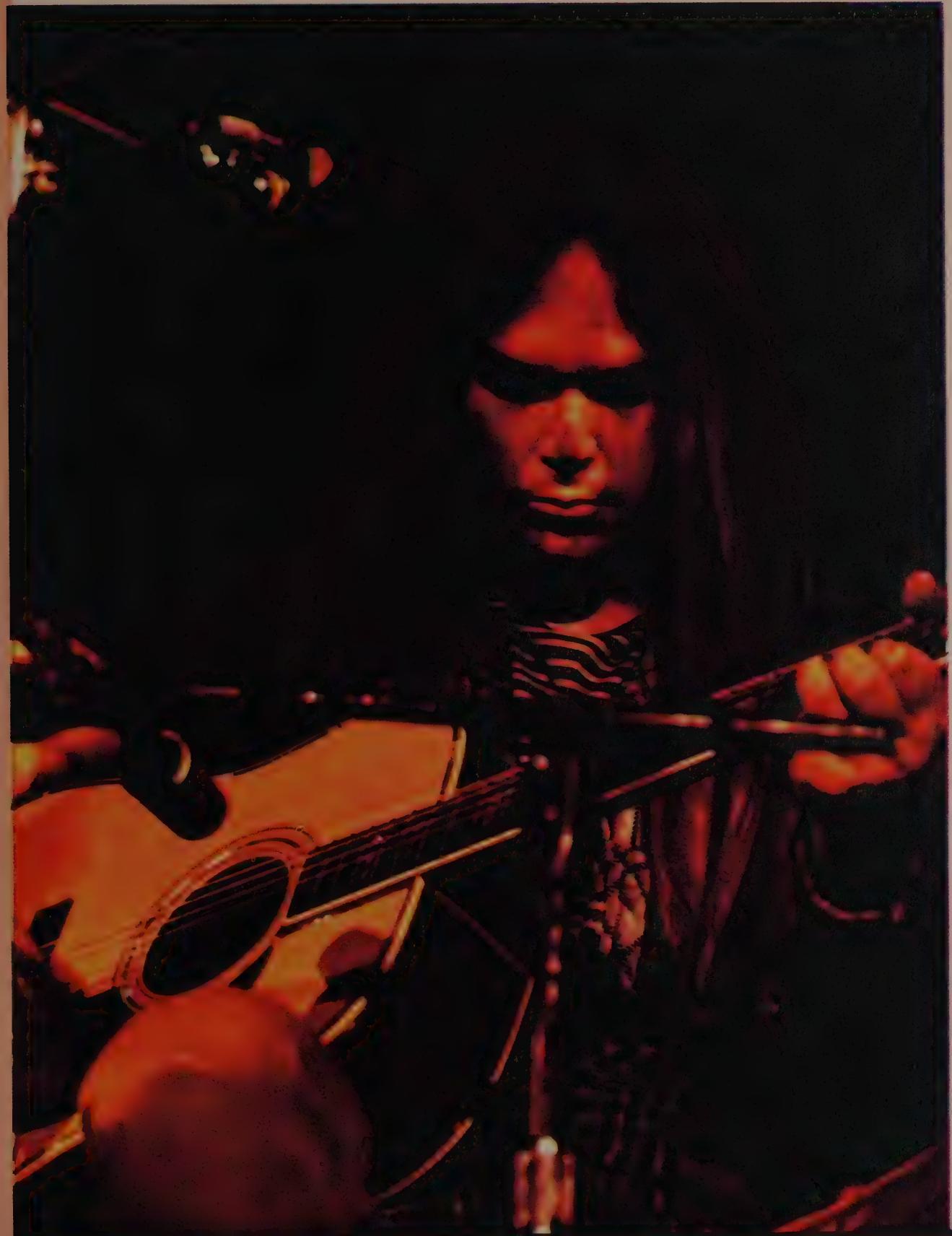
Neatly representative of music today they stretch back to the Byrds, to the British scene and to the newly emerging wave of Canadian talent.

Portrait Gallery: Nash, Stills and Young.

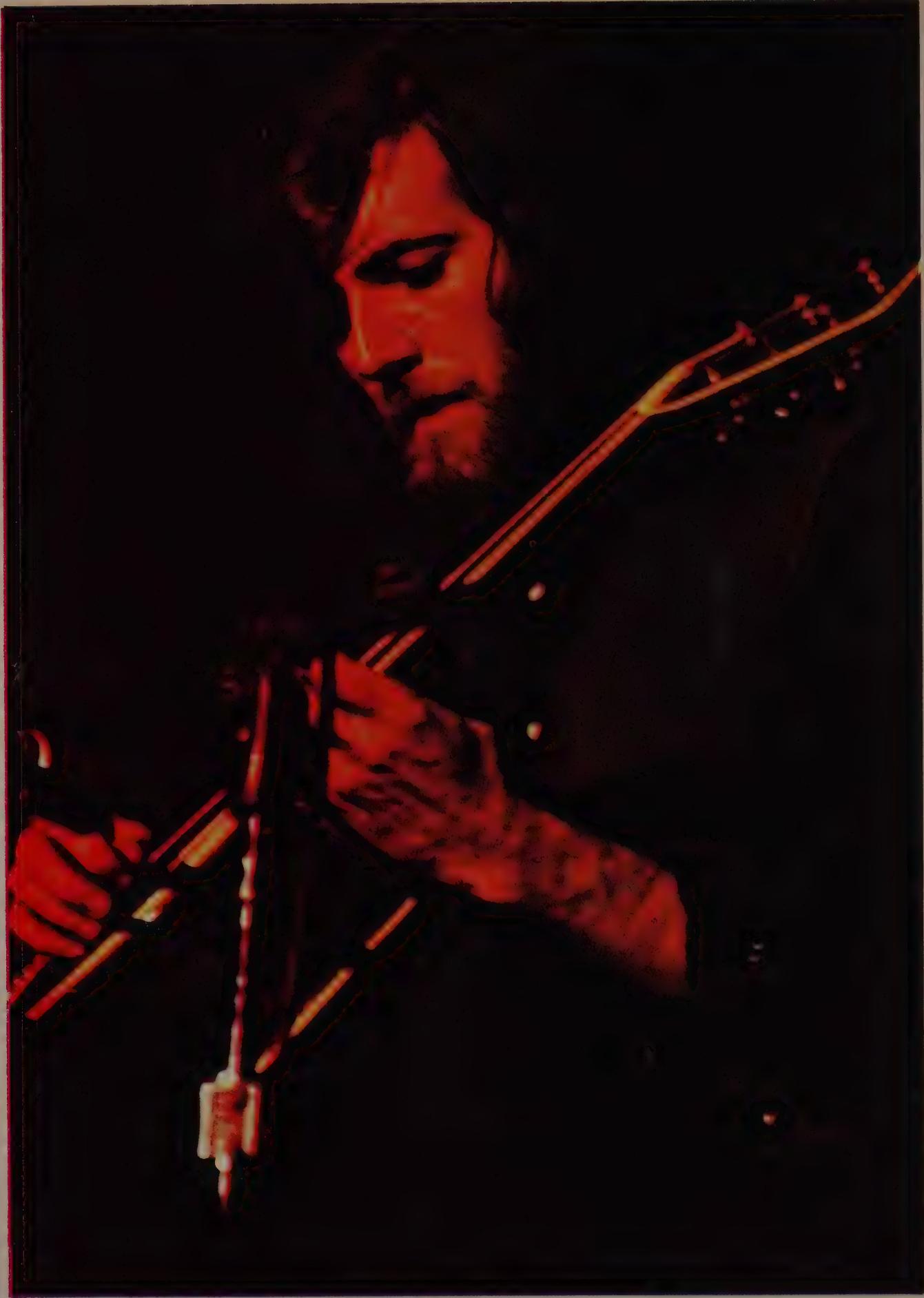
Nash, Young, Stills

GALLERY—

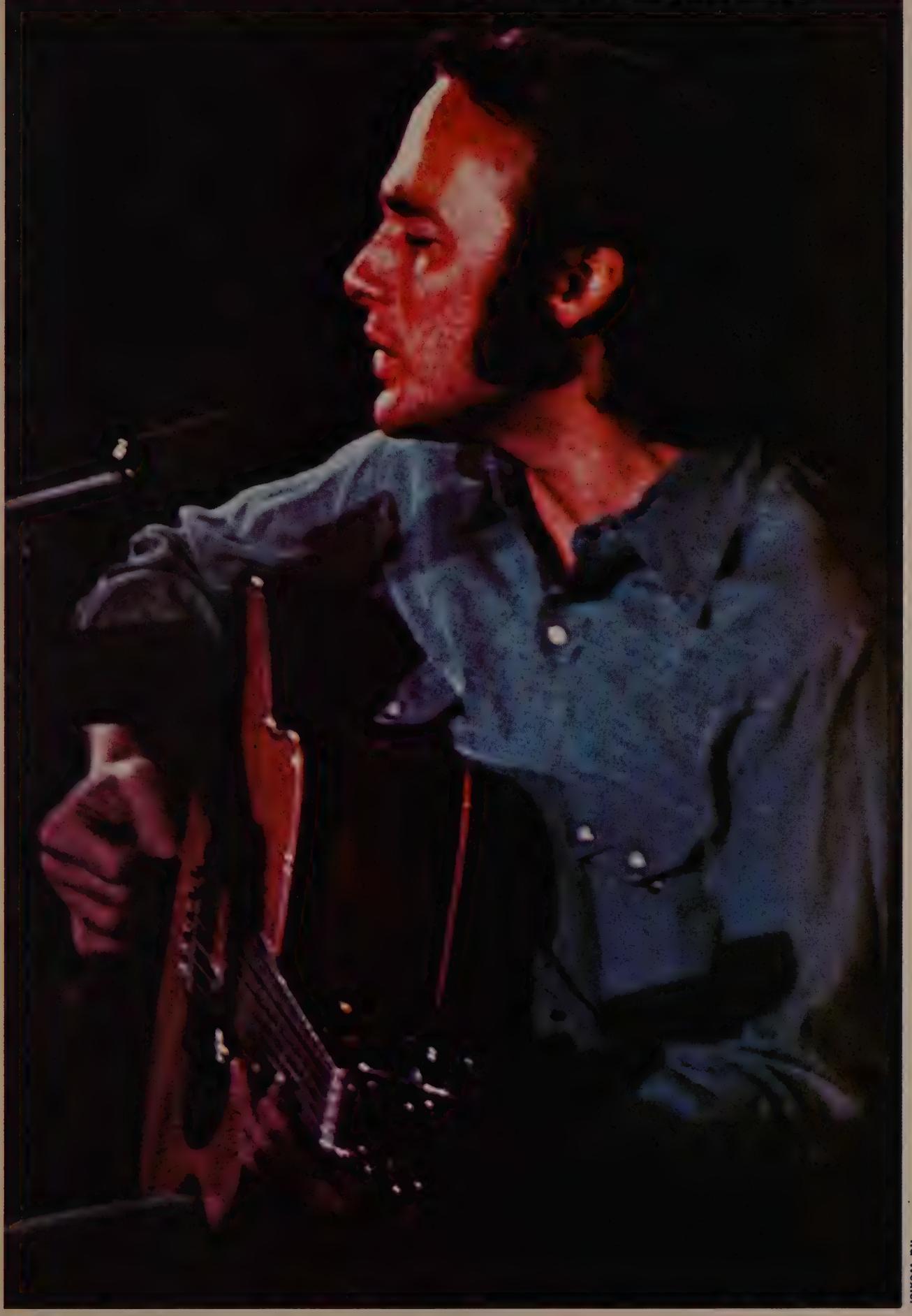
NEIL YOUNG



Ira Wexler



Ira Wexler



ARRIVALS

SWEATHOG.

The group has been together for six months and there's been only one change—they were once known as Sweat Hog! There's Frosty on drums, who was once with Lee Michaels ("I remained a side man for two years thinking about putting a group together someday," he recalls). And Lenny Lee Goldsmith, formerly Wolfgang, sings lead. From Bakersfield, California, a big country music center, Lenny remembers his father putting him on stage at two and a half years to sing "Your Cheatin' Heart." "In my little yellow boots," he says, "I didn't even know what I was singing about."

Frosty aka Bartholomew Eugene Smith-Frost met Lenny in San Jose high school before Lenny went off to work in small rock bands and large r&b bands "where you wait a week to play your one note."

Sweathog's guitarist is Bob Jones who comes from the East Coast. "East Coast cats are into learning," says Lenny. "They know what they're

doing: That's the main difference between an Eastern cat and a West Coast musician. The Eastern cat has learned to read music. He's studied." Bob Jones learned guitar for five years and that kind of study brought him jobs with groups like Danny and the Saints playing "Sea Cruise."

Jones says: "You know when my life changed? When I heard Jimi Hendrix. That was it. He said everything I was feeling. About being an outcast. All I ever wanted to do was play with that cat. Just once."

Following army service—no comment!—there was a gig with a band called Blue Mountain Eagle where he met up with Dave Johnson, who plays bass with Sweathog. Dave is self taught, a former disk jockey, who was on the road with Dr. John and worked in the Los Angeles studios pre Sweathog.

CAROL HALL.

Carol comes from Abilene, Texas. A ranching family. That exposed her to the elements you hear in her voice and her music—the Baptist gospel, folk and country. Black blues. There's also another side—her mother, a classical musician, started her on piano and she claims to have been "forever losing local piano contests."

Actually she claims "Bible Belt Wasp music" as a major influence, music that she learned in church, although she started writing cabaret material for the Plaza 9 shows in New York (she went to college there) and sold a song to Barbra Streisand.

Says Carol: "My mother was a family renegade but not enough—just enough to get her to Dallas, a divorcee. When I was three I used to sit in the French horn section of the Dallas Symphony orchestra and crayon in my coloring book. That's all in my songs now, the horn lines and the colors both."

The song Streisand took was "Jenny Rebecca" which has since become a Streisand standard and included in Carol's first Elektra album.

Carol maintains: "I'm really a writer but in order to be a writer this season, you have to be a singer as well. But if I'd have known that songwriters would be singing their own songs I never would have started writing. After I heard Jacques Brel I decided I would never write a song I didn't really feel."

Carol also likes Kris Kristofferson, her song "Who Will Dance with the Blind Dancing Bear" is about him (He wrote the liner for her album to return the compliment).

Photo: Richard Blinkoff



CAROL HALL

WE READ YOUR MAIL

Dear Editor,

I'm writing about a point made by one of my fellow readers about rock drummers (November 1971 issue). I think I know what I'm talking about because I am somewhat accomplished as a drummer and I don't agree with the letter writer, Todd Tennant: Don Brewer is a good drummer not some cheap +!#*. However Mitch Mitchell is not pop's greatest drummer in my opinion—that's Aynsley Dunbar of the Mothers of Invention because of his speed and intricate precision of his rolls and rudiments. Clive Bunker comes next and Mitch Mitchell and Keith Moon are tied for third place.

Maurice Jopkins,
Gary, Indiana

Dear Editor,

I read the letter in your April issue congratulating P. Liederman and the kids in Woodstock, Canada, for trying to get the Beatles back together. It seems to me that the one to applaud would be Brian Peterson in your February issue. He's right—for many years the Beatles produced the greatest sound that ever was but now they feel that this stage of their lives is over and they want to be on their own.

I love the Beatles, together and separately. And because I love them, I accept whatever they do as the best decision. They have to live their own lives.
Let it be.

JOAN SPENCER,
Bryn Mawr, Pennsylvania.

Dear Editor,

From reading the article, "Lennon-McCartney: Who Wrote What" I now know what I thought was true. When the Beatles were together, they wrote many beautiful and meaningful songs. And then people who have to be different started saying the songs were about drugs when they had an entirely different meaning, as John explained in the article.

MARTHA LEE,
Killen, Alabama.

Dear Editor,

That Linda McCartney (no relation) chick is out of her bird! America has already made a slightly bad impression on the Beatles by being so fanatical. Why make it worse by "rallies, demonstrations, bombarding Apple and McCartney Productions with letters and telegrams"? We love the Beatles more than anybody and we wouldn't mind seeing them back together. But we're not going to harass them with asinine telegrams and letters.

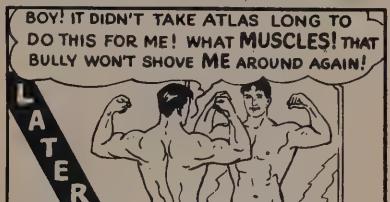
"YOKO & ONO" (no relation!)
Deland, Florida.

Dear Editor,

If the Beatles ever got together again, the only institution that would result would be a mental institution. George, Paul, John and Ringo have all gone in completely opposite directions in music. How could they ever put together

(continued on page 58)

THE INSULT THAT
MADE A MAN OUT OF "MAC"



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PARADE of SONG HITS

SPEAK SOFTLY LOVE

(As recorded by Andy Williams)

NINO ROTA
LARRY KUSIK

Speak softly love and hold me warm
against your heart
I feel your words the tender trembling
moments start
We're in a world our very own sharing a
love that only few have ever known
Wine colored days warmed by the sun
Deep velvet nights when we are one
Speak softly love so no one hears us but
the sky
The vows of love we make will live until
we die
My life is yours and all because you
came into my world with love so softly
love.

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BIG MAN

(As recorded by Donnie Osmond)

GLEN LARSON
BRUCE BELLAND

I was a big man yesterday
But boy, you oughta see me now
A-well I talked big yesterday
But boy, you oughta see me now
I bragged too long that your love was
strong
There'd never be another guy
But you said more when you whispered
your goodbye
I was a big man yesterday but boy you
oughta see me now
Said that I was through with you
That I didn't need you anyhow
I said I didn't need you then
But boy, you oughta see me now
Those bragging words that you were
mine of that there was no doubt
Sounds empty now since half my life's
walked out
Half my life left me yesterday and boy
you oughta see me now.

If you will just forgive me dear
I'll never break another vow
I broke so many yesterday and boy, you
oughta see me now
I couldn't see it yesterday
But now I know it's true
The only thing that made me big was
you
I was a big man yesterday but boy, you
oughta see me now
If you could only see me now
If you would only see me now
If you would only see me now.

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LET'S STAY TOGETHER

(As recorded by Isaac Hayes)

WILLIE MITCHELL
AL GREEN
AL JACKSON

I'm so in love with you
Whatever you want to do is alright with
me
You make me feel so brand new
And now I want to spend my life with
you.

Since baby since we been together
Loving is forever
Is what I need
Let me be the one you come running to
and I'll never be untrue.
Let's stay together
Loving you whether time's are good or
bad
Happy or sad
Why people break up, turn around
And make up I just can't see
You'd never do that to me
Being around you is all I see
Let's stay together loving you
Whether time's are good or bad
Happy or sad.

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AM I LOSING YOU?

(As recorded by The Partridge Family)

IRWIN LEVINE
L. RUSSELL BROWN

Something's in the wind, something I
can't touch
Just a feeling that I've got, oh no.

Am I losing you?
Am I losing you?
Is there something that I can do?
Am I losing you?

Keep on telling me no, please, not
tonight
Something just ain't right oh no
Those happy days we spent together
Can you forget them overnight?
This was supposed to last forever
But forever's slipping out of sight.

I used to get to you 'til you'd shake
inside
But you ain't satisfied oh no
(Repeat chorus)

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VINCENT

(As recorded by Don McLean)

DON MCLEAN

Starry starry night paint your palette
blue and grey
Look out on a summer's day
With eyes that know the darkness in my
soul
Shadows on the hills sketch the trees
and daffodils
And catch the breeze and the winter
chills
In colors on the snowy linen land
And now I understand
What you tried to say to me
How you suffered for your sanity
How you tried to set them
Free they would not listen they did not
know how
Perhaps they'll listen now.

Starry starry night twilight clouds that
swirl and grow
Christmas clouds in marble snow
Reflect in Vincent's eyes of China blue
Colors changing hue sunshine flowers
that grow and bloom
Across the fields behind the room
Where children watch the artist's
wooden hand
And now I understand what you tried to
say to me
How you suffered for your sanity
How you tried to set them free they
would not listen

They did not know how
Perhaps they'll listen now.
But they could not love you
And still your love was true
And when no hope was left in sight on
that starry starry night
You took your life as lovers often do
But I could have told you Vincent this
world was never meant for one as
beautiful as you.

Starry starry night portraits hung in
empty halls
Frameless heads on nameless walls
With eyes that watch the world and
can't forget
Like the strangers that you've met
The ragged men in ragged clothes
The silver thorn of bloody rose
Lie crushed and bleeding on the virgin
snow

And now I think I know
What you tried to say to me
How you suffered from your sanity
How you tried to set them free
They would not listen they're not
listening still
Perhaps they never will.

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PARADE of SONG HITS

ROCK AND ROLL

(As recorded by Led Zeppelin)

JIMMY PAGE
ROBERT PLANT
JOHN PAUL JONES
JOHN BONHAM

It's been a long time since I Rock and Rollled
It's been a long time since I did the Stroll
Ooh let me get it back, let me get it back,
Let me get it back, baby, where I came from

It's been a long time, been a long time
Been a long lonely, lonely, lonely, lonely, lonely time,
Yes it has.

It's been a long time since the book of love
I can't count the tears of a life with no love
Carry me back, carry me back,
Carry me back baby, where I came from

It's been a long time, been a long time,
Been a long lonely, lonely, lonely, lonely, lonely time.

Seems so long since we walked in the moonlight,
Making vows that just can't work right
Open your arms, open your arms,
Open your arms baby, let my love come running in

It's been a long time, been a long time,
Been a long lonely, lonely, lonely, lonely, lonely time.

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ROCK & ROLL LULLABY

(As recorded by B. J. Thomas)

BARRY MANN
CYNTHIA WEIL

She was just sixteen and all alone
When I came to be
When we grew up together my mama, child and me
Now things were bad, she was scared whenever I would cry
She'd calm my fears, dry my tears with a rock and roll lullaby
And she'd sing
Sha na na na la la na na na
It'll be allright
Sha na na na na na na na
Now just hold on tight
Sing it to me mama
My, my, my, my mama

EVERYTHING I OWN

(As recorded by Bread)

DAVID GATES

You sheltered me from harm
Kept me warm ... kept me warm
You gave my life to me
Set me free ... set me free
The finest years I ever knew
Were all the years I had with you.

I would give anything I own
Give up my life ... my heart ... my home

I would give everything I own
Just to have you back again.
You taught me how to love
What it's of ... what it's of
You never said too much but still you showed the way

And I knew ... from watchin' you
Nobody else could ever know
The part of me that can't let go.

I would give anything I own
Give up my life ... my heart ... my home

I would give everything I own
Just to have you back again.

Is there someone you know
You're loving them so
But taking them all for granted
You may lose them one day
Someone takes them away
And they don't hear the words you longed to say.

I would give anything I own
Give up my life ... my heart ... my home

I would give everything I own
Just to have you back again
Just to touch you once again.

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Sing it sweet and clear woa mama
Let me hear that ole rock and roll lullaby.

We made it through the lonely days
But Lord the nights were long
And we dreamed of better mornings
When mam sang her song
Now I can't recall the words at all
It don't make sense to try
Cause I just know lots of love came through in that rock and roll lullaby
(Chorus)

I can hear you mama
My, my, my, my, mama
Nothing moves my soul like the sound of this ole rock and roll lullaby.

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Regular (Acoustic)

GRETsch

Flat wound
regular gauge

GRETsch

Chet Atkins
Rhythm & Blues

GRETsch

Thin Man

GRETsch

Classic (Nylon)

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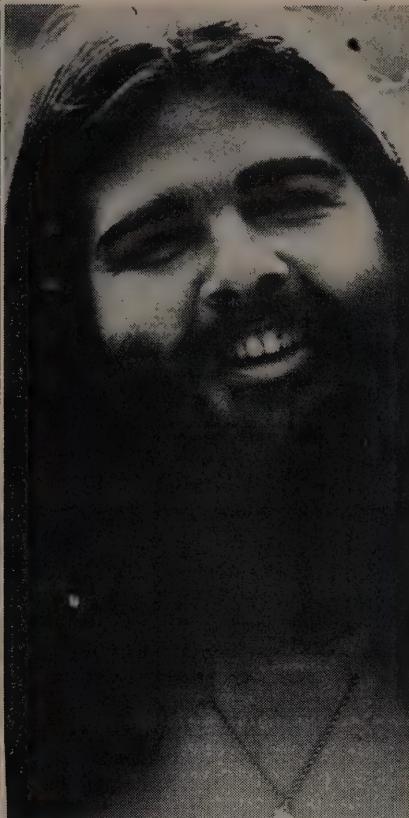
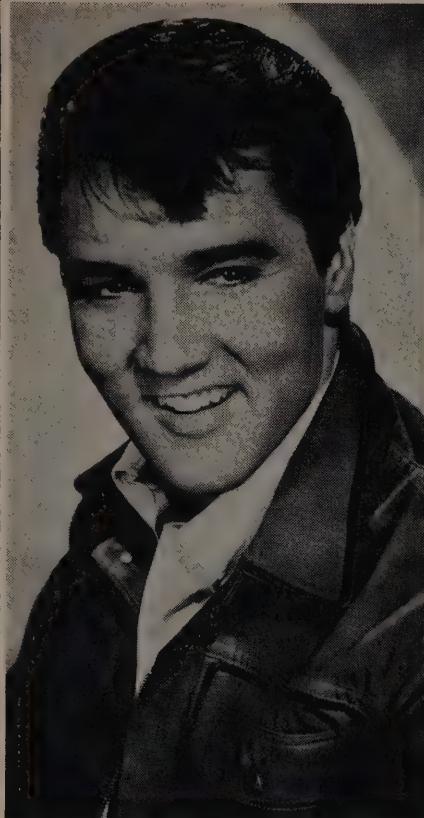


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BOSOM OF ABRAHAM

(As recorded by Elvis Presley/RCA)

WILLIAM JOHNSON
GEORGE McFADDEN
TED BROOKS

Well! You're rockin' my (soul) down in
the (bosom)
Bosom of Abraham
Just rock my soul (in the bosom) bosom
of Abraham
Just rock my soul (down in the bosom)
Bosom of Abraham rock rock rock
Oh, rock my soul why don't you rock my
soul
Oh, rock my soul

Well, the rich man has glories and honor
Children when he dies
Home in the hell
Praise the Lord
Why don't you rock my soul.

Well, the poor man lacks glories and
honor
Children when he dies
Home on high
Praise the Lord
Why don't you rock my soul.

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Co.

ROCKIN' WITH THE KING

(As recorded by Canned Heat)

SKIP TAYLOR
RICHARD WAYNE PENNIMAN

Well he's the king of the rock and roll
He's not the man to tell you so
Well he's the king of the rock and roll
He's not the man to tell you so
Yeah he's the king, the king, the king of
the rock and roll.

He had 'em rockin' way back then
And he had 'em rollin' in the aisles
He had 'em rollin' way back then
He had 'em rockin' in the aisles
He's the king, the king, the king of the
rock and roll.

Well they call him the innovator
He ain't no imitator
They call him the innovator
Well he ain't no imitator
He's the king, the king, the king of the
rock and roll
Boogie woogie, boogie all night long
Boogie woogie, boogie all night long
We're goin' home
He's the king, the king, the king of the
rock and roll.

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PARADE of SONG HITS

BABY BLUE

(As recorded by Badfinger)

PETER HAM

Guess I got what I deserved
Kept you waiting there too long my love
All that time without a word
Didn't know you'd think that I'd forget
Or I'd regret the special love I have for
you my baby blue I have for you.

All the days became so long
Did you really think I'd do you wrong
Dixie when I let you go thought you'd
realize that I would know
I would show the special love I have for
you my baby blue I have for you.

What can I do, what can I say
Except that I want you by my side
How can I show
You show me the way don't you know
The times I've tried
Guess that's all I'd have to say
Except the feeling just grown stronger
everyday
Just one thing before I go
Take good care baby let me know, let it
grow
The special love you have for me my
Dixie dear.

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I GOTCHA

(As recorded by Joe Tex)

JOE TEX

I gotcha, uh huh huh, you thought you
got away from me, didn't you uh huh
huh
You thought I didn't see you, now didn't
you uh huh huh
You tried to sneak by me, now didn't
you uh huh huh
You thought you was being slick, now
didn't you uh huh huh
Now give me what you promised me,
give it here, come on.

You promised me the day that you quit
your boyfriend

I'd be the next one to ease on in
You promised me it would be just us
two yeah
And I'd be the only man kissing on you
yeah
Now kiss me, hold it a long time hold it
Don't turn it a-loose now hold it a little
bit longer
Now hold it, come on, hold it, hold it,
hold it

DAYDREAMING

(As recorded by Aretha Franklin)

ARETHA FRANKLIN

Daydreamin' and I'm thinkin' of you
Look at my love blowing away
He's the kind of guy that would say
"Hey, baby let's get away
Let's go some place, huh"
Well I don't care
He's the kind of guy that you give your
everything
You trust your heart, share all of your
love
Till death do you part.

I want-a be what he wants
When he wants it and whenever he
needs it
And when he's lonesome and feelin'
love starved
I'll be there to feed it
I'm lovin' him a little bit more each day
Turns me right on when I hear him say
Hey baby let's get away, let's go
somewhere far
Baby can we well I don't care.

Daydreamin' and I'm thinkin' of you
Look at my love blowing away
Daydreamin' and thinkin' of you.

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Ease up on me now get back
Good God the girl's all right y'all.

You made me a promise and you're
gonna stick to it
You shouldn't have promised if you
wasn't gonna do it
You saw me and ran in another
direction I'll teach you to play with my
affection
Now give it here, you never should have
promised to me

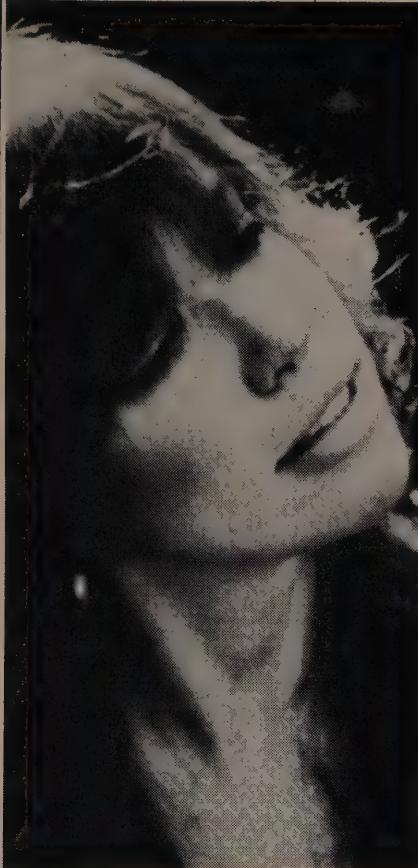
Give it here, don't hold back now
Give it here, don't say nothing, just give
it here, come on, give it here
Give it here, give it here, give it here,
give it to me now.

I gotcha you shouldn't have promised to
me

I gotcha you never should have
promised to me
I gotcha give it on here, I gotcha you
thought you got away from me, didn't
ya
Because I gotcha, give it on here now.

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PARADE of SONG HITS



LEGEND IN YOUR OWN TIME

(As recorded by Carly Simon)

CARLY SIMON

Well I have known you since you were a small boy
And your mama used to say well my boy is gonna grow up
And be some kind of leader someday
Then you turn on the radio and sing with the singer in the band
Your mama would say to you
This isn't exactly what she had planned
But you're a legend in your own time
A hero in the footlights
Playing tunes to fit your rhyme
But a legend's only a lonely boy
When he goes home alone.
And though I know you still have the heart of that small boy
Well you lend it out for too much
And no one woman loving you can ever feel that she's been really touched
Then you turn on the radio and sing with the singer in the band
And think kind of sadder to yourself
This isn't exactly what you had planned
(Repeat chorus).

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BACK OFF BOOGALOO

(As recorded by Ringo Starr)

RICHARD STARKEY

Back off boogaloo I said back off boogaloo
Come on back off boogaloo boo
Back off boogaloo what d'yer think you're gonna do
I gotta flash right from the start
Wake up meat head don't pretend that
You are dead get yourself up off the cart
Get yourself together now and give me something tasty
Everything you try to do you know it sure sounds wasted
Back off boogaloo I said back off boogaloo
You think you're a groove standing there in your wallpaper shoes and your socks that match your eyes
Back off boogaloo I said back off boogaloo
Come on back off boogaloo boo.

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HELP ME MAKE IT THROUGH THE NIGHT

(As recorded by Gladys Knight)

KRIS KRISTOFFERSON

Take the ribbon from my hair
Shake it loose and let it fall
Layin' soft against your skin
Like the shadows on the wall
Come and lay down by my side
'Til the early morning light
All I'm taking is your time
Help me make it through the night
I don't care what's right or wrong
I won't try to understand
Let the devil take tomorrow
Lord tonight I need a friend
Yesterday is dead and gone
And tomorrow's out of sight
And it's sad to be alone
Help me make it through the night.

And it's sad to be alone
Help me make it through the night
I don't want to be alone
Help me make it through the night.

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CASTLES IN THE AIR

(As recorded by Don McLean)

DON MCLEAN

And if she asks you why you can tell her
that I told you that I'm tired of castles in
the air

I've got a dream I want the world to
share and castle walls just lead me to
despair

Hills of forest green where the
mountains touch the sky

A dream come true

I'll live there till I die I'm asking you to
say my last goodbye

The love we knew ain't worth another
try

Save me from all the trouble and the
pain

I know I'm weak but I can't face that girl
again

Tell her the reasons why I can't remain
Perhaps she'll understand if you tell it to
her plain.

But how can words express the feel of
sunlight in the morning

In the hills away from city strife
I need a country woman for my wife
I'm city born but I love the country life
For I will not be part of the cocktail
generation

Partners waltz devoid of all romance
The music plays and everyone must
dance

I'm bowing out I need a second chance.

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RUN RUN RUN

(As recorded by Jo Jo Gun)

JAY FERGUSON
MATTHEW ANDES

Doo doo doo doo doo doo
Run run run doo doo doo doo doo
run run run
You better ride on baby you was born
outside of the law
Oh load up your mama we'll ride on out
to the line
Oh welcome to the party we'll all toss
papers in the wind.

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I'M GETTIN' TIRED BABY

(As recorded by Betty Wright)

CLARENCE REID
WILLIE CLARK

I'm gettin' tired baby
Of wasting my love on you
Oh I'm gettin' tired baby
Of wasting my love on you
Being loved by you baby is such a thrill
But if you don't love me more I'll have to
find someone who will
I give you all of me but she's by your
side
You give me part of you and think I'm
satisfied.

But how can a part of you be enough for
me
When all of me ain't enough for you
But how can a part of you be enough for
me
When all of me ain't enough for you
But how can a part of you be enough for
me
When all of me ain't enough for you.

Tell me oohh oh baby
Oh I'm gettin' tired baby of wasting my
time on you
Oh I'm gettin' so tired baby baby of
wasting my time on you.
Baby you're married and this I
understand you want a full time
woman

But you're not my full time man
I give you everything but she's by your
side
You give me part of you and think I'm
satisfied
But how can a part of you be enough for
me
When all of me ain't enough for you
Baby tell me cause I've got to know
Cause I'm so tired.

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opinion but I feel if you take 'It's Too Late' and compare it with any of the old great songs, they've all got the same simplicity, warmth and simple changes.

"They are the same qualities that characterized her first demo records. They're Carole's songs—they're the same."

"To me, music is a matter of taste. Personally I like melodic music; something that is simple and easy to hum. After all melodies have lasted through the ages. I think a story line can be told without a complicated lyric and I think simpler songs and simpler lyrics are coming to the fore again. Most of the Top 10 are by melodic groups or individuals."

But what about the trend towards heavy rock?

Said Kirshner: "Yes. But trends come and go. Groups like Led Zeppelin and the Doors are one trend but if a new Sam Cooke turned up tomorrow, you'd find the trend is towards that sort of singer."

"To me things repeat themselves anyway. Simon and Garfunkel are a reincarnation of the Everly Brothers. Tom Jones is a reincarnation of Elvis Presley. Anything that becomes popular, you can look back on and find out why it was also popular at a certain time."

Kirshner's groups such as the Archies, the Cuff Links, the Monkees and a group that flopped, Toomorrow, established him as king, also, of the "manufactured groups."

Kirshner has some opinions about that statement: "Well, they called the Monkees a manufactured group. Really, it's a matter of attitude. I don't believe you can sell the public anything they don't believe in or don't want to buy. But if you analyze it, everything is manufactured. All great records are, in some way or another. The word is just terminology, like bubblegum."

"It's just something you agree on, or you don't. All I'm saying is the Partridge Family were a manufactured group and they have one of the highest rated television shows in the U.S. They sell a pile of singles and albums."

"The Archies were manufactured. They were an animated group with records—there was no real live group. □ JAMES JOHNSON.

READERS' REVIEWS

DON MCLEAN
American Pie (UA Records)

It is obvious from listening to this album that Don McLean is not only a good musician but a fine poet as well. Unlike most albums of today, "American Pie" does not rely entirely on music. The important part of this album is the lyrics. The music is good, but the lyrics are the strong point of each song. "American Pie", which the album is named after, is the first cut on side one. The short version of this song is currently No. 1 on the music charts and well deserves this position. It tells a story with outstanding lyrics and a fantastic musical beat behind it. McLean vocals throughout the entire 8:27 of the song without once letting it drag or grow tiresome. "Everybody Loves Me, Baby" is a cut from side two. Its lifelike quality lifts your spirits and puts you into a rocking mood. "The Grave," another cut from side two only goes further to prove that Don McLean is an excellent poet, with its dramatic lyrics. You'll probably be hearing a lot more from Don McLean after this well put together album. If you're tired of hearing all the screaming voices and amplifiers turned up full blast, and would like to settle back and listen to fine lyrics with gentle moving background music then "American Pie" is a must.

PAUL F. KNIGHT
San Diego, California

SANTANA
Third Album (Columbia Records)

This album is by far Santana's best effort with side one being unique in the way the music on each cut plays through without interruption. One of the album's finest cuts is "No One To Depend On," which must be listened to with stereo headphones. About two minutes into the song Carlos Santana and Neal Schon get their guitars in a kind of call and response method with Carlos' guitar slightly louder than Schon's.

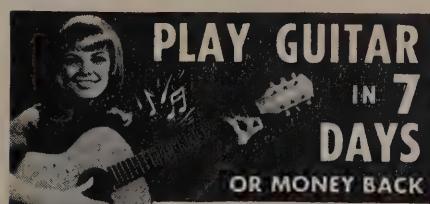
Side two has their hit single,
(continued on page 60)

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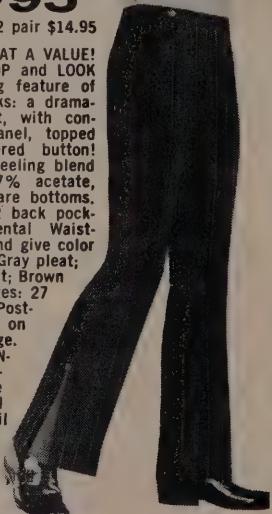
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PARADE of SONG HITS

EVERY DAY

(As recorded by John Denver)

**NORMAN PETTY
CHARLES HARDIN**

Every day it's a gettin' closer
Going faster than a roller coaster
Love like yours will truly come my way

Every day it's a gettin' faster
Everyone said go on up and ask her
Love like yours will truly come my way

Every day seems a little longer
Every way love's a little stronger
Come what may do you ever long for
true love from me?

Every day it's a gettin' closer
Going faster than a roller coaster
Love like yours will truly come my way

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NOW RUN AND TELL THAT

(As recorded by Denise LaSalle)

DENISE LASALLE

There's a big, big man goin' around
town, girls,
He been tellin' how he love em' an' a
put em' down,
Oh yes he has,
How, he gets what he, want, then he
blow your mind,
Oh, but baby, you done met your match
this time.

Hey, hey, mister playboy, hey Romeo,
It broke your heart 'cause I let you go
You been tellin' ev'rybody where it's at
Now run and tell that,
That's what you better do now

You say you never met a girl that you
couldn't win
That's what you said,
And if you've been there once, you can
go back again,
Oh yes you did,
But ain't no two timin', four-flushin'

THE WAY OF LOVE

(As recorded by Cher)

**AL STILLMAN
JACK DIEVAL**

When you meet a boy that you like a lot
And you fall in love, but he loves you not
If a flame should start as you hold him
near

Better keep your heart out of danger
dear

For the way of love is a way of woe
And the day may come when you'll see
him go

Then what will you do when he sets you
free

Just the way that you said goodbye to
me

When you meet a boy that you like a lot
And you fall in love, but he loves you not
If a flame should start as you hold him
near

Better keep your heart out of danger
dear

For the way of love is a way of woe
And the day may come when you'll see
him go

Then what will you do
When he sets you free

Just the way that you said goodbye to
me

That's the way of love, the way of love.

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sweet talkin' John

No, baby,

Gonna get my love and then turn me
wrong

Oh no you ain't

Hey, hey, mister playboy

Hey, Romeo,

It hurt you bad 'cause I let you go you
been

Tellin' ev'rybody where it's at

Now run and tell that,

That's what you better do now,

Do how, run on, now run and tell that
run on.

You said you were the greatest man
alive,

But I made up my mind to cut you down
to size

I put somethin' on your mind you'll
never forget,

I've got you walkin' in a daze, you ain't
recovered yet.

(Repeat chorus)

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PARADE of SONG HITS

OH GIRL

(As recorded by the Chi-Lites)

EUGENE RECORD

Oh girl I'd be in trouble if you left me
Cause I don't know where to look for
love

And I just don't know how
Oh girl how I depend on you to give me
love when I need
Right on time you'd always be
All my friends call me a fool
And said let the woman take care of you
So I tried to be hip and think like the
crowd

But even the crowd can't help me now.

Oh girl tell me what am I gonna do

I know I've got a guilty face

Girl I feel so out of place

Oh girl I guess I'd better go

I can save myself a lot of useless tears

Girl I gotta getaway from here

Oh girl pain will double if you leave me
now

I don't know where to look for love

And I just, I don't know how

Oh girl why do I love you so

Have you ever seen such a helpless
man.

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Inc.

LOOK WHAT YOU DONE FOR ME

(As recorded by Al Green)

AL GREEN

WILLIE MITCHELL

AL JACKSON

Now that you're here with me I want to
keep you free

To do the things that you wanna do
The joy now is loving you but now the
day has come

To let you know where I'm coming from
The best of my years to go to you
Is the only thing that I can do

But these things don't come over night
Loving you baby and I think I'm right
Let me say before I forget that loving
you baby is where it's at.

Oh baby look what you done for you
Oh baby you set my heart free

Sometimes I wanna leave and then I'll
say

It wouldn't make sense now anyway
But forgive me baby if I do wrong I
haven't been a true man for so long let
me say before

I forgot loving you baby is where it's at
Oh baby look what you done for me
Oh baby you set my heart free.

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We've lowered our price without lowering our sound.

The way things are going today, one of the nicest things to hear is that somebody's lowering a price. That's why we've lowered the price of our LPB-1 Power Booster from \$14.95 to \$8.95.

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- Lifetime guarantee.

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Please place me on your new products announcement mailing list at no charge.

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HP312

PARADE of SONG HITS



DO YOUR THING

(As recorded by Isaac Hayes)

ISAAC HAYES

If the music make you move
'Cause you can dig a groove
Then groove on groove on

If you feel like ya wanna make love
Under the stars above
Love on Love on

Is it somethin' ya wanna say
And talkin' is the only way
Talk on
Talk on

But whatever oh yeah
Do Lord
Ya got to do your thing

If ya feel like ya wanna scream
And that's your way of lettin' off steam
Scream on
Scream on

If ya feel like ya wanna sing
'Cause singin' is your thing
Sing on
Sing on

If ya wanna make love all night
And ya think that it's right
Then love on
Love on

But whatever oh yeah
Do oh yeah
Gotta do you thing
Do your thing

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AIN'T UNDERSTANDING MELLOW

(As recorded by Jerry Butler & Brenda Lee Eager)

HERSCHOLT POLK
HOMER TALBERT

Oh think of you
You're a woman now
Girl, not to try to hide
You didn't try to hide yourself for this other guy

Oh no need to explain
Oh of angels?
But you are warmer than
Try to make it easier for me
Well wherever you go

I want you to know you have but to count on me.

/eah 'n I'll be right by your side
Oh thank God for you

Thank God I thank God
There's a man who understands how hard it is to take your hand and try to explain

Oh there'd be angels for you
You're the kind of man you are to be so understanding

Wah wherever you go you have but to call on me

I'm gonna be right your side
Yes I will oh

We were able to see just how wrong we weren't ain't understandin' mellow.

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IF IT FEELS GOOD DO IT

(As recorded by Della Rees
MICHAEL VALE

Well there's just one thing in this whole wide world

That can make any man beg for more
And there ain't no feelin' like makin' sweet sweet love

So tell me what you're waitin' for

If it feels good do it

If it feels good do it

If it feels good do it

Yeah just do it if it feels good

So don't you love me once

Less you gonna love me twice

Every morning every evening every day of my life

And when the day comes when you find me gone

Long gone

I wanna have these words

Inscribed up on my stone

(Repeat chorus)

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UP IN HEAH

(As recorded by Ike & Tina Turner)

TINA TURNER
LEON WARE

I used to live in the country
Brought up by the old folks rules
My pa was a preachin' pastor
And my ma taught sunday school

I was told about devilish people
Who lived just to do no good
All I knew was my religion
And how to serve the best I could
I always knew about the son of evil
Could lead a woman to no good

And I'm tryin' to get you up in heah

Up in heah
Up in heah
Up in heah
Up in heah
Up in heah
Up in heah

I know you want to be home
And your people say you're on your own
When you're walkin' in the street and you haven't had a meal all week

Oh oh up in heah
Tryin' to get up in heah
Up in heah
Up in heah

He used to get me from the church window

Telling me I wouldn't be missed
Promising we'd just hold hands
And maybe just one little kiss

It was hard that thride
I'm disowned by my family
But I'd do it all over again
That's how good it is to me
So now I am the daughter of evil

(Repeat chorus)

It's cold on this path of evil
But who falls head and heart while
I wait at bars and grills
Commercial love commercial thrills
But I remember the righteous living
And doing all I know for good
If I could change this corruption you know I would
If I only could
But now I'm a girl of evil
And I'm trying to get you up in heah

Up in heah
Up in heah
Up in heah
Up in heah
Up in heah
Up in heah
(Repeat chorus)

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PARADE of SONG HITS



SWEET SEASONS

(As recorded by Carole King)

CAROLE KING
TONI STERN

Sometimes you win, sometimes you lose
And sometimes the blues get a hold of
you
(Ah) just when you thought you had
made it
All around the block people will talk
But I want to give it all I've got
I just don't want
I don't want to waste it
Talkin' 'bout sweet seasons on my mind
Sure does appeal to me
You know we can get there easily
Just like a sailboat
Sailin' on the sea
Sailin' on the sea
Sailin' on the sea
Talkin' 'bout sweet seasons
Talkin' 'bout sweet, sweet, sweet
seasons
Talkin' 'bout.

Sometimes you win, sometimes you lose
And most times you choose between the
two
(Ah) wonderin', wonderin' if you have
made it
But I'll have some kids and make my
plans
And I'll watch the seasons run away
And I'll build me a life in the open, a life
in the country
(Repeat chorus).

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1000 DECALS

DECALOMANIA

GO WILD • CRAZY
INSANE • BESEK
NUTS • BLIPSY
WITH THIS FABULOUS
SET OF 1000 DECALS

ALL 1000
FOR
ONLY \$100

This is the zaniest "buy of a lifetime" offer. You get 1000 stick-ons in wild, vibrant colors that "jump with life" under black light. Your set of decals include 10 different message designs, printed on gum paper, ready for you to stick on everything you own. Imagine, 1000 decals with "PEACE," "LOVE," "ZODIAC," "ECOLOGY," "SMILE" and MORE . . . all for only \$1.00.

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Order now and get enough decals to spread your word on letters, notebooks, personal articles, friends or anything that stands still long enough. Go blippy! Get your set of decals today!

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THE NUTTIEST, MOST FANTASTIC OFFER EVER!



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RUSH me my set of 1000 decals now. I want to go blippy right away. I understand that if I am not completely thrilled, I may return the set for a full refund. I am enclosing \$1.35 (\$1.00 plus 35¢ for postage and handling) for each set I am ordering. Limit 2 sets per customer.

I want _____ no. of sets at \$1.35 each.
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ADDRESS _____
CITY _____ STATE _____ ZIP _____

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He starred in such motion pictures as "The Hustler", "Hud", and "Butch Cassidy and the Sundance Kid".

A	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/> U L
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B	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/> m A N
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OFFICIAL ENTRY BLANK	\$10,000.00			
	<input type="text"/>	<input type="text"/>	<input type="text"/> U L	
	<input type="text"/>	<input type="text"/>	<input type="text"/> m A N	

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PARADE of SONG HITS

I'VE BEEN LONELY FOR SO LONG

(As recorded by Frederick Knight)

JERRY WEAVER
POSIE KNIGHT

I've been lonely for so long
Don't seem like happiness will come along
Don't seem like happiness
I've been lonely for so long
Don't seem like happiness will come along
I've been lonely for so long

Don't seem like happiness will come along
Seems like rain clouds over my head
Everybody's throwing rocks in my bed
Just can't seem to get ahead in life
Nothing I do ever turns out right
Won't somebody help me please.
Cause I've been lonely for so long
Don't seem like happiness will come along
I've been lonely for so long
Don't seem like happiness will come along.
Yes I know what it feels like to be lonely

To have your friends turn their backs on you
Yes I've been lonely to never know the real meaning of peace of mind
I lay awake every night trying to figure out how to make things right
There's got to be a better way I know
To shake this monkey off
Cause he's making me so.....won't somebody help me please.
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SON OF SHAFT

(As recorded by The Barkays)

ALLEN JONES
WILLIAM BROWN
HOMER BANKS

Son of Shaft
Gonna be like my Dad
(Son of Shaft)
Son of Shaft
Oh, oh

I was born and raised on 45th Street
Had the problems of a man at the age of three

My daddy was bad I've been told so

My family's name I must uphold
I love father clock and live by the gun
If you ever met the father you've met the son
Yeah, yeah, yeah

Check me out
I'm the Son of Shaft
(Now you can believe that
And I feel so good
Son of Shaft

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NICKEL SONG

(As recorded by Melania)

MELANIE SAFKA

Well you know that I'm not a gambler
But I'm bein' gambled on
They put in a nickel and I sing a little song
Da da da da da da dr da da da da da dn da da dc
They put in a knickel and I sing a little song.
Well I don't mind that they're lucky
But it seems like they always win
And gambling is illegal in the state of

TOGETHER AGAIN

(As recorded by Bobby Sherman)

LARRY WEISS

Together again me and myself
Wings on my shoes losin' the blues
Bein' myself
Maybe you're gone but I'm livin' on
So baby, amen
I'm together again
Sun winkin' on me
Layin' that warm like I was born
Feelin' on me
Feelin' so good I'm knockin' on wood
Hey baby, amen
I'm together again
You'll witness this man break down
and cry
Maybe I'll drop a tear when something
Is caught in my eye
Together again
Me and myself
Wings on my shoes
Losin' the blues
Bein' myself
Maybe you're gone
I say it again
Baby, baby, amen
I'm together again.

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TALKING LOUD AND SAYING NOTHING

(As recorded by James Brown)

JAMES BROWN
BOBBY BYRD

You can't tell me how to run my life down
You can't tell me how to keep my thing in style and you can't tell me what I'm doin' wrong
When you keep jivin' and singing that same old funny song
You can't tell me which way to go cause I'm three times seven and then some more
Listen to me
Like a jack-knife you ain't cuttin'
You just talkin' loud and sayin' nothing
you just sayin' nothin'
Don't tell me how to do my thing when you can't do your own
Don't tell me how to be a boy when you know I'm grown
You can't use me like a woman throws away a dress
And you can't tell me how to use my mess
Shape up your bag don't worry about mine

My thing's together and I'm doin' fine
Good luck to you Mr. Loud and wrong
And keep on singin' that same old funny song.

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mind
I'm in
And if I had a nickel for each time that I been put on
I would be their nickel man and I'd sing a nickel song.
They're only puttin' in a nickel
And they want a dollar song
Oh yeah they're only puttin' in a little to get rid of a lot that's wrong.
Well I don't know so many things
But I know what's been goin' on
We're only puttin' in a little to get rid of a lot that's wrong
And if we had a nickel for each time that we've been put on
We'd all be their nickel man and we'd

sing a nickel song
They're only puttin' in a nickel
And they want a dollar song
Oh yeah they're only puttin' in a little to get rid of a lot that's wrong
Oh, they're only putting in a nickel to win a dollar song.

They put in a nickel and I sing a little song.

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PARADE of SONG HITS

NUMBER WONDERFUL

(As recorded by the Rock Flowers)

IRWIN LEVINE

L. RUSSELL BROWN

I've been counting my blessing adding up all the things I've got goin' for me And right from the very first moment we kissed

I put you right smack on top of the list Count it out now there ain't no doubt now

You're number wonderful

Really something else

In a class all by yourself

You're my number wonderful and all you gotta do is multiply all my gladness Then subtract all the sadness that I've ever known

And you'll come up with the total of a once in a lifetime kinda love Count it out now there ain't no doubt now

You're number wonderful.

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UNTIL IT'S TIME FOR YOU TO GO

(As recorded by Elvis Presley)

BUFFY SAINTE-MARIE

You're not a dream, you're not an angel you're a man

I'm not a queen, I'm a woman, take my hand

We'll make a space in the lives that we planned

And here we'll stay until it's time for you to go.

Yes, we're different worlds apart, we're not the same

We laughed and played at the start like in a game

You could have stayed outside my heart but in you came

And here we'll stay until it's time for you to go.

Don't ask why, don't ask how Don't ask forever, love me now

This love of mine had no beginning it has no end

I was oak, now I'm a willow now I can bend

And though I'll never in my life see you again

Still I'll stay until it's time for you to go Don't ask why of me, don't ask how of me

Don't ask forever of me Love me, love me now Stay until it's time for you to go.

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We're not the only ones talking about Electro Harmonix.



Vol. IV No. 14 THE ROCK CULTURE NEWSPAPER N.Y.C. 35¢

Amazing Little Boxes

by Peter Stampfel

A few months ago I saw an ad in *Crawdaddy!* for the Electro Harmonix Corporation, a New York firm which makes amazing little boxes and a fine portable amplifier. Our band, the Rounders, has been standing in great need of these exact things and since the advertising copy looked so interesting, we decided to check them out.

They did have indeed just the thing for us—the Big Muff. The Big Muff is the finest fuzz-sustain-distortion box I have as yet been a witness to. It has three dials instead of the customary two and the extra one isn't just window dressing. You can adjust the Big Muff to play whole chords. An ordinary fuzz can only do a single note; play more than one note and you get garbage noise. The Big Muff delivers sweet dirty notes with that clear light clarity. A musical boon! Jimi Hendrix used one. Who can blame

him? No blame. It costs more than the average fuzz. It is more than an average fuzz. They also make an average fuzz which gives the sort of distorted sounds tube amps from the 40's and 50's gave.

These folks also make an excellent portable amplifier which should be on the market about now. It's going to be called the Hendrix or Clapton (we suggested Beck) Freedom Amplifier (amplified freedom! Right on!) and it's small, light, powerful, and plays for a couple hundred hours on a battery pack which is repackable. It sounds great and is really loud; it kicks a whole bunch of ass. Besides which, it is so well engineered that it's a natural for recording. It doesn't have the hum an ordinary amp has. Boon in the studio. To top it all off, it's reasonably priced.



BIG MUFF® This finest sustaining device will make your guitar sing like a humming bird. It is designed for the professional lead guitar player who knows how to use his axe.

Try the factory wired Big Muff® for two weeks. If you aren't satisfied, send it back for a complete refund.

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WE READ YOUR MAIL

(continued from page 43)

an album knowing that they could never agree on any one point. The Beatles was a launching pad for four outstanding musicians and would explode if ever reconstructed.

RAY KANE, (no relation)
Indianapolis, Indiana.

Dear Editor,

After being together for 10 years, putting up with each other's hang ups and moods, I think they deserve to have lives of their own. They made me happy as the Beatles and they make me just as happy as Harrison, McCartney, Lennon and Starr.

MELISSA JENNINGS,
Alexandria, Virginia.

Dear Editor,

In "We Read Your Mail" there was a letter on getting rid of bubblegum music. I agree. It's taking a lot of credit away from bands such as Grand Funk Railroad, The

Who, Emerson Lake and Palmer, who are really into their music. These so called bubblegum groups get a hit record and then they release another exactly the same except for the lyrics.

My friends and I want to hear hard rock over our local radio station but they claim no one wants it. Which is a lie. If they check the LP ratings they'd find the hard rock ratings far above the bubblegum records.

GENE POLUCH,
New Germany,
Pennsylvania.

Dear Editor,

Thank you so much for taking note of Gene Clark in your March issue. Gene is one of those rare individuals that rely very minimally on brassy promotional work which so often precedes "comebacks," "arrivals" and "transformed into a new thing" groups. You have to go looking for Gene and

sometimes during a decade, there are times when he's pretty hard to find. But how can you give up?

MATTY PUEL,
St. Louis, Missouri.

Dear Editor,

Many of Hit Parader's readers seem to have the mistaken notion that the only artists who bother about singles are bubblegum artists and that the only type of music worth bothering about is either heavy or progressive. These people think that album popularity and singles popularity are completely unrelated. They simply refuse to see things as they actually exist.

The majority of the solo artists and groups in the business today have as much popularity, if not more, with singles as they have with LPs. Prime examples are Chicago, Cat Stevens, Elton John, James Taylor, Rod Stewart, Joe Cocker, Carole King and Carly Simon.

This is proof that Top 40 music isn't the trash these readers like to think it is. Two of the biggest single groups around, Three Dog Night and Creedence Clearwater, are the essence of good sounding pop music and their albums sell equally as well. The bubblegum lovers are only a small minority. Most Top 40 listeners appreciate good music of any kind. Anyone who says he can't enjoy the Carpenters or the Fifth Dimension is a liar. Perhaps the most important component of Top 40 music is soul — nearly half of all pop music.

As far as the heavies are concerned, Led Zeppelin have been very successful with singles, and Grand Funk Railroad had a bit of success there too. Those extremely rare cases where a progressive or heavy artist or group does not do well with singles can be counted on one's fingers.

AL ECKELS,
Baltimore, Maryland.



FIFTH DIMENSION — Top 40 music isn't trash, says a reader.

COMING IN HIT PARADE

AMERICA
IN AMERICA

THE
PRODUCERS
AND THEIR
ARTISTS
LOU ADLER
PETER ASHER
GLYN JOHNS

IN COLOR
BANGLADESH
MOVIE
BEACH BOYS
BADFINGER

**GRATEFUL
DEAD**
JERRY GARCIA...
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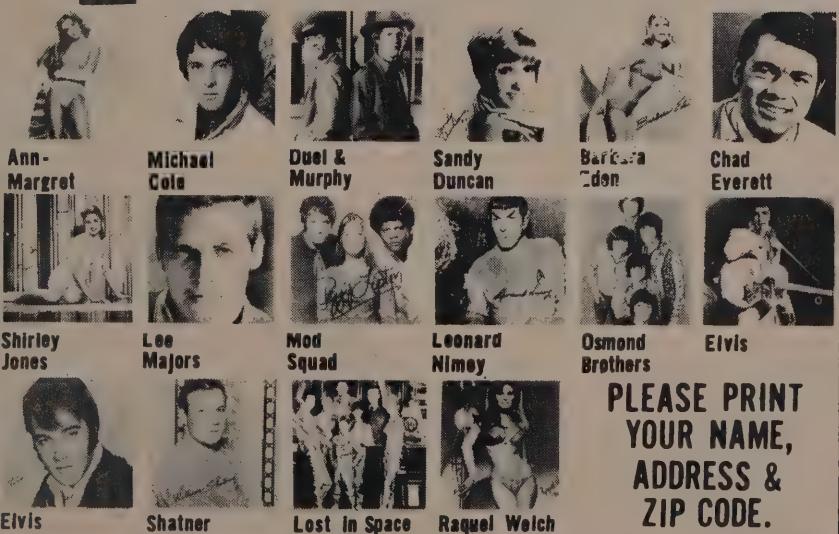
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(continued from page 51)

"Everybody's Everything," which is self explanatory. Then there's an unusual song, sung in Spanish, called "Guajira" meaning peasant (the a at the end indicates the peasant is feminine). Again Gregg Rolie plays excellent piano. The album finishes off with "Jungle Strut" (which really sounds like you're in the jungle), "Everything's Coming Our Way," (one of the better cuts) and "Para Los Rumberos," which really lives up to its English meaning, "For The Swingers."

JOE GRANDE,
Dedham, Massachusetts.

MICHAEL JACKSON
Got To Be There (Motown Records)

The Jackson Five fans should wake up and notice that Michael Jackson is the star of the Detroit group. But don't get me wrong—I dig the whole group but this album is better than all the Jackson Five albums. You can tell by Michael's voice that he's more mature and he's feeling his way. The three cuts that are standout are "Ain't No Sunshine," "Wings of my Love" and "In Our Small Way," which should be his next single.

Also there's a surprise—a version of the 1950's hit, "Rockin' Robin." It's a good record but in the beginning it sounds like Donny Osmond and I don't think Michael would like to sound like anybody but himself. The backing group is nice and low so Michael can really be heard.

I'm glad he made this album because I was tired of hearing Jermaine cutting in on his singing.

KEVIN HOWARD,
Bronx, New York.

CAROLE KING
Music (Ode Records)

There are 12 songs on this album, most of which are above the average rock artist's work. First there's "Brother Brother" with Carole's unusual overdubbing of her voice and the total percussion effect coming down like a waterfall. Then there's "It's Going To Take Some Time" with some poetic lyrics and a flute quartet at the end. Best



LORD SUTCH, left, with Keith Moon. Heavy friends and Jack the Ripper.

of all is "Music" a song that gets going and never stops, with a great background chorus (Abigale Haness and Carole herself) and music that says as much as the words.

And for all you James Taylor freaks, his guitar is easily recognizable on three other songs and his voice in one of them. I like this record better than "Tapestry."

LORRAINE RODGERS
Brockton, Massachusetts.

RORY GALLAGHER
(Polydor Records)

The multi talented Gallagher, who was formerly leader of the group, Taste, has put out a great solo album. He shows his talents by playing alto sax, harmonica, and mandolin, but most of all through his guitar. He is called the best guitarist in Ireland. Rory combines jazz, rock country and blues together to create a good cultured variety of music. The best cuts are "Laundromat," a hard style rock song, "Sinner Boy," which shows his talents as bottleneck or slide guitar, and "Can't Believe It's True," which has a jazz-rock sound.

All the songs were written by Rory and show he has a vast range of creativity.

It's a milder form of music than the Taste albums but it's still just as good.

HAL R. JOSLYN,
Chillicothe, Ohio.

LORD SUTCH AND HEAVY FRIENDS
Hand of Jack The Ripper (Cotillion Records)

I bought this album mainly because of the people that play with Lord Sutch—Keith Moon, Ritchie Blackmore, Noel Redding and Matthew Fisher—and because I really liked the first one with Jimmy Page, John Bonham, Jeff Beck and company. The first one was much better than this one.

This album was recorded live in little clubs around London and is mostly classic rock and roll, like "Roll Over Beethoven," "Long Tall Sally," "Good Golly Miss Molly." There are only three songs written by Lord Sutch, including "Hands of Jack The Ripper," which is not a song, just voices and noise and the voices are like those on some tracks of the "Jesus Christ Superstar" album. I don't think this album is a masterpiece but if I had the choice again I'd buy it.

PABLO GONZALEZ
Miramar, Florida.

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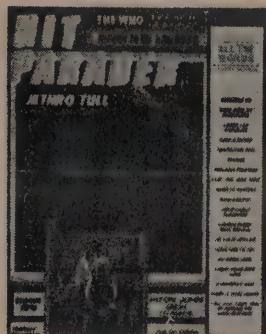
"Patch It Up"
"Heaven Help Us All"
"Boucous Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Head The Call"



APRIL, 1971

Melanie
B.B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

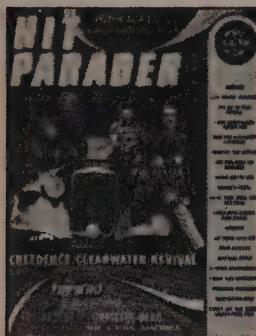
"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"



MAY, 1971

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"



JUNE, 1971

Creedence Clearwater Revival
John Mayall
The Who
Moody Blues
Grateful Dead
Frank Zappa

"Just Seven Numbers"
"Mama's Pearl"
"Have You Ever Seen The Rain"
"Let Your Love Go"
"Temptation Eyes"
"Aman"
"Rose Garden"



JULY, 1971

James Taylor
Grand Funk
Rolling Stones
Deep Purple
The Byrds
Harvey Mandel

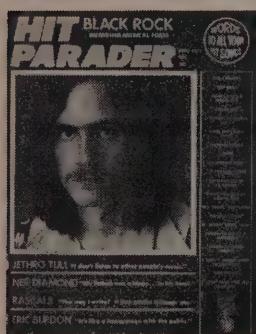
"What's Going On"
"What Is Life"
"No Love At All"
"Proud Mary"
"Country Road"
"I Can't Help It"
"Chairman Of The Board"



AUGUST, 1971

Elton John
Bee Gees
Kinks
Black Sabbath
Isley Bros.
Steve Stills

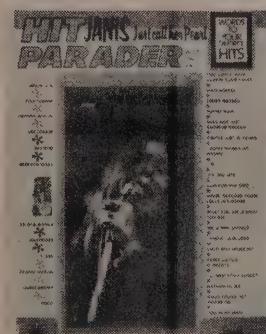
"Power To The People"
"Never Can Say Goodbye"
"Woodstock"
"Joy To The World"
"I Am, I Said"
"Dream Baby"



SEPT, 1971

James Taylor
Neil Diamond
The Rascals
Eric Burdon
Jethro Tull
Santa Ana

"Rainy Days And Mondays"
"I'll Meet You Halfway"
"Only Believe"
"Reach Out"
"I'm Coming Home"
"I Feel The Earth Move"



OCTOBER, 1971

Janis Joplin
Joe Cocker
The Who
Mountain
Tina Turner
Johnny Winter

"Wild Horses"
"Puppet Man"
"It's Too Late"
"Sweet And Innocent"
"You've Got A Friend"
"Life"
"Funky Nassau"



NOVEMBER, 1971

Paul & Linda McCartney
Grand Funk Railroad
Melanie
The Who
Stevie Winwood
Sea Train

"Mercy, Mercy Me"
"Riders On The Storm"
"I'm Lovin'"
"Ring"
"If Not For You"
"Rainy Jane"



DECEMBER, 1971

Santana
Three Dog Night
The Band
Elton John
Cat Stevens
Noel Redding

"Sweet Hitchhiker"
"Rain Dance"
"Surrender"
"Spanish Harlem"
"I Just Want To Celebrate"
"Where You Lead"
"Mother Freedom"



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Brewer & Shipley
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Carly Simon

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"Yo Yo"
"Birds Of A Feather"
"Gimme Shelter"
"Superstar"
"Bangla Desh"
"Stagger Lee"



FEBRUARY, 1972

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Ginger Baker
Jack Bruce
John Kay
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ALBUMS IN REVIEW

HOT TUNA Burgers (Grunt Records) The Tuna have moved away from their earlier, casual, almost throwaway approach to recording their blues — no longer are they a minor splinter group from Jefferson Airplane. Here they emerge as a fully fledged rock band that leans back into an earlier age, with their own individual sound (unique in the way Papa John Creach's electric violin is laid over the group). "True Religion" is a fine sample track of the contemporary Tuna.

TINY ALICE (Kama Sutra Records) A new group that have echoes of the old Jim Kwasin sound — a mixture of jug band, skiffle sounds, old 78 rpm jazz sides and some country feeling. It's done with taste and is by no means an excursion into campy nostalgia.

EVERLY BROTHERS Stories We Could Tell (RCA Records) It's been three years since the Brothers Everly were in the studio recording — in the meantime we've made do with reissues of their early stuff — but, as they say, the wait was worthwhile. First class rock and roll with country overtones from Don and Phil and back up units that include Delaney and Bonnie, John Sebastian, Ry Cooder, Jim Gordon,

Graham Nash and David Crosby. Best cut is what they do to Rod Stewart's "Mandolin Wind" — the edge is still there.

ALLMAN BROTHERS Eat A Peach (Capricorn Records) The Allman band were also engaged in moving forwards at the time of Duane Allman's tragic death and you can sense the direction (away from being downhome funky blues band) on cuts such as "Les Brers In A Minor", progressive, in the true sense, adventurous rock. Part of this set was recorded at their Fillmore East gig and contains that kind of excitement. They still pay tribute to the giants with Muddy Waters and Sonny Boy Williamson material, but they are getting pretty powerful themselves.

JAMES GANG Straight Shooter (ABC Records) Joe Walsh may have departed the James Gang, replaced by a fine Canadian guitarist, Domini Troiano, but the group carries on in the same traditions of clean, bluesy rock — straight shooting as the title says. Incidentally Troiano is a real addition to the group: he plays guitar, does some of the singing and is the co-author on most of the new material.

SPIRIT Feedback (Epic Records) Spirit have been going through personnel changes also and of the original Spirit there's Ed Cassidy and John Locke who have been joined by the Staehely Brothers. But once again the essential spirit of Spirit hasn't been tampered with — they are still one of the best bands to fuse the different strains from rock to folk and back again. "Chelsea Girls" is a good autobiographical (?) track about life in hard New York!

COUNTRY JOE Incredible Live (Vanguard Records) Country Joe, Fishless, of course, recorded live at New York's Bitter End and everything, the talking, playing and singing, is included. Informal and incohesive, McDonald covers an incredible amount of group and topic in this album.

B. B. KING La Midnight (ABC Records) King gets down to his original business with a straightforward blues set that could have come from the old Kent days. "I Got Some Help I Don't Need" should become one of B. B.'s standards — a wry and humorous and knowing account of infidelity. Mel Brown and Taj Mahal are included in the high standard, high presence back up band. □



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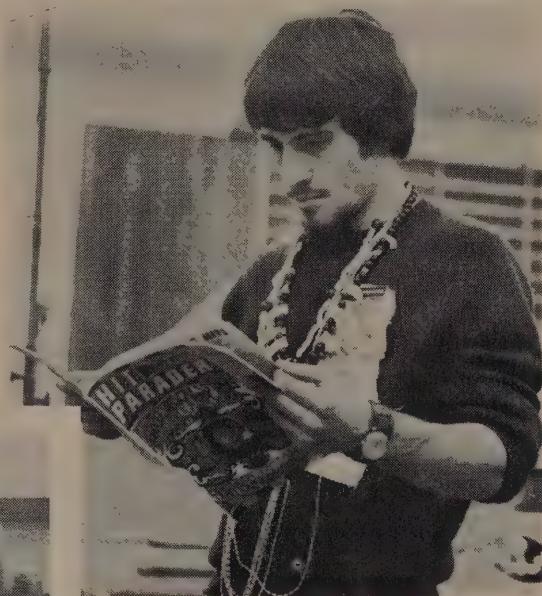
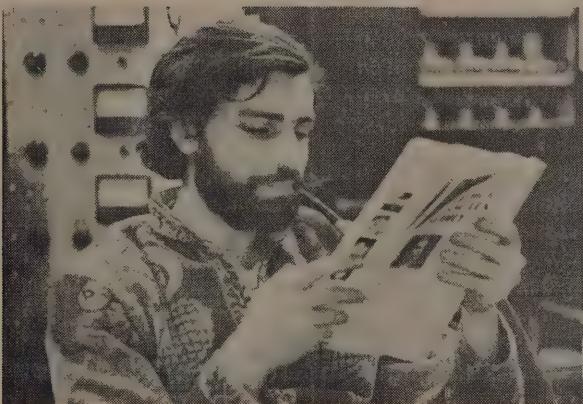
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Bottom: Jefferson Airplane, Jack (left) and Jorma.

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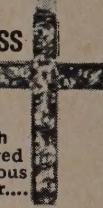


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